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THE
NATIONAL GALLERY

Issued under the Sanction and with
the Authority of the Trustees of the
National Gallery

THE
NATIONAL GALLERY

EDITED BY

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MEMBRE CORRESPONDANT DE L'INSTITUT DE FRANCE; MEMBER OF
THE ROYAL ACADEMY OF SAN FERNANDO, MADRID

VOLUME I.

CASELL AND COMPANY, LIMITED

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1899

1

GRENVILLE L. WINSTROP BEQUEST

1899
FORD ART MUSEUM
HARVARD UNIVERSITY

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1899

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1899



INTRODUCTION.

THE National Gallery of England, less rich in great acknowledged masterpieces than those vast Continental galleries which had the good fortune to be formed when such masterpieces were readily to be acquired, nevertheless as a collection of works of the Old Masters stands out above them all as the most completely representative of the schools of painting of all countries and epochs—a position which is mainly due to the wise and energetic policy of two of its Directors, Sir Charles Eastlake and Sir Frederick Burton, to whose learned discrimination and unequalled artistic judgment, supported as they were by the body of Trustees, we owe the pre-eminence of our Gallery in this respect. So wide, indeed, is the range of works in our splendid collection that only three names of universal recognition are absent from the Catalogue—those of Albert Dürer, Fra Bartolommeo, and Watteau. The deficiency of works by the latter artist and of many of the secondary painters of the French school of the 18th century may be said to be supplied by the magnificent addition of the Wallace collection to the National treasures; while, with regard to the former, the lacuna is one which, in view of the rarity of their works not already possessed of a settled abode in some public gallery, it may always be difficult to fill. On the other hand, in the works of some of the Italian painters whose merits have received comparatively recent recognition, our Gallery is exceptionally rich; while judicious selection from the very beginning has left it free from the dreary productions of the academic schools of Italy and France which weary the eye and oppress the mind in so many of the great

Continental collections, the Italian works of the later schools being few and well chosen, and small in size ; and of the two really great painters of the French school, Nicolas Poussin and Claude Lorrain, the examples are among the choicest to be found. Thus there are perhaps not twenty pictures which common consent would spare from the collection in Trafalgar Square. Under these circumstances, when I proposed to Messrs. Cassell to bring out an illustrated catalogue of the National Gallery, it seemed to me right that every picture in it should be reproduced. Messrs. Cassell responded warmly to the idea, and have spared neither trouble nor expense in making the work worthy of the collection ; the result is the present Catalogue, which is unique as a record of a public gallery.

The arrangement of the pictures, which is strictly alphabetical, follows that of the Official Catalogue ; the descriptions also are taken direct from the same source. They have been occasionally cut down where the page did not afford room for the whole text, and in some few cases they have been slightly amplified. An essential feature of the work is that the descriptions of the pictures invariably (with a single exception) face the illustrations on the opposite page, thus avoiding the careless and tiresome arrangement, only too common in works of this character, where the illustration is only to be found on a page far removed from the text which treats of it. The exception is on p. 85, where it was thought undesirable to so abbreviate the explanations of the four allegorical subjects by Paul Veronese as to bring in that of the fourth picture, which is accordingly relegated to the succeeding page. The exception will serve to indicate the care with which the whole work has been carried out. The arrangement of the illustrations was a matter of some difficulty ; and it was not always found possible to avoid an awkward page, more particularly where pictures of different shapes are gathered together in the same group. The rule adopted for the scale of the illustrations, which was as far as possible to give the largest form to the most

important pictures independent of their actual size, could not, for the same reason, be always adhered to; thus to the exquisite little "Holy Family" by Correggio and to that marvellous work by Van Eyck, the portraits of Arnolfini and his wife, a whole page has been assigned, and I was desirous of giving the same position of importance to all the chief masterpieces of the Gallery. But I had also decided from the first that there should be no turning of the book in the hands, the pages being so arranged that the illustrations can be looked at with the book upright before the reader. Those pictures therefore have an advantage which are of the portrait shape—that is to say, higher than they are wide; and consequently some works of the first importance (notably the "Family of Darius" by Paul Veronese, and others where the width of the pictures is greater than their height) suffer from the limitation imposed by the shape of the page, and do not appear in proportionate scale to less important works. I may be allowed, however, to say that so admirably clear are the reproductions that diminution of scale affects their relative importance only, and in no way interferes with the representation of the work illustrated. The rule, in fact, was one to which it was impossible to adhere with absolute strictness; and the critical observer will no doubt find instances where the necessities of pagination have stood in the way of due honour being given to some favourite picture, while he may find cases where to fill a gap a somewhat second-rate work may be thought to assume undue prominence. Generally, however, I think it will be found that the scale of illustration corresponds to the relative interest and importance of the picture.

To the descriptive text taken from the Official Catalogue I have in some instances added a short comment of my own: this may be distinguished by its being placed *after* the date of purchase or gift, and is generally intended merely to draw the attention of the uncritical reader to special qualities in the picture described; such comments would be

out of place in an official publication, which should be for information only and, as far as possible, impersonal. I have also, where I thought it necessary, pointed out a doubtful attribution, and in a few cases have forestalled the next edition of the Official Catalogue by the alteration of a name. The attributions will otherwise be found to correspond with those given in the last (1898) edition of the Official Catalogue.

I must take this occasion of thanking Mr. Edwin Bale, who has so ably superintended the production of the text and illustrations for the kind and careful attention which he has given to carrying out my wishes.

EDWARD J. POYNTER.

September, 1899.

NOTE.

THROUGHOUT this work the proper names of artists have been adhered to, and are arranged alphabetically in accordance with the plan adopted in the Official Catalogue, which was recast in this sense some years ago. A list, however, is here given of the names by which many of the best known artists are more familiar to us, with the reference to the name under which they will be found in this work.

BASSANO (JACOPO)	See PONTE.
BOTTICELLI (SANDRO)	" FILIPEPI.
CANALETTO	" CANALE.
CIVETTA	" BLES, HERRI DE.
CLAUDE LORRAIN	" GELLÉE.
CORREGGIO	" ALLEGRI.
COTIGNOLA	" ZAGANELLI.
DOMENICHINO	" ZAMPIERI.
FRA FILIPPO	" LIPPI.
FRANCIA	" RAIBOLINI.
GAROFALO	" TISIO.
GIORGIONE	" BARBARELLI.
GIULIO ROMANO	" PIPPI.
GUERCINO	" BARBIERI.
JACOPO DA CASENTINO	" LANDINI.
JANET	" CLOUET.
MICHELANGELO	" BUONARROTI.
MORETTO	" BONVICINO.
PADOVANINO	" VAROTARI.
PAOLO VERONESE	" CALIARI.
PERUGINO	" VANNUCCI.
PELLEGRINO DA SAN DANIELE	" MARTINO DA UDINE.
PISANELLO	" PISANO.
POUSSIN (GASPARD)	" DUGHET.
RAPHAEL	" SANZIO.
SALVIATI	" ROSSI.
SALVI	" SASSOFERRATO.
SCHIAVONE (ANDREA)	" MELDOLLA.
SEBASTIAN DEL PIOMBO	" LUCIANI.
SODOMA	" BAZZI.
SPAGNOLETTA	" RIBERA.
TINTORETTO	" ROBUSTI.
TITIAN	" VECCELLIO.
VINCENZO DI BIAGIO	" CATENA.

THE
NATIONAL GALLERY

VOLUME I.
FOREIGN SCHOOLS



ALBERTINELLI—MACRINO D'ALBA

THE NATIONAL GALLERY.

ALBERTINELLI (MARIOTTO). 1474—1515. *Florentine School.*

645. The Virgin and Child.

The Child is seated on the Virgin's knee, with the hand raised in the act of blessing.

Purchased, 1860.

ALDEGREVER (HEINRICH). *First half of 16th century; died after 1555. German School.*

1232. Portrait of a Young Man.

Under life-size, at half length. He has crisp yellow hair, and wears a flat black cap. A gown of red watered silk, broadly turned over with streaked yellow and brown fur, allows the black sleeves of the jerkin to come through. The background is dark green.

Purchased, 1887.

ALLEGRI (ANTONIO) **DA CORREGGIO**. 1494—1534. *Lombard School, Parma.*

10. Mercury instructing Cupid in the Presence of Venus.

Mercury, seated on a bank, is endeavouring to teach Cupid his letters, of which, according to a Greek myth, he was the inventor. The little god, standing by his side, appears to be paying due attention to his lesson. Venus, here represented as winged, has taken temporary charge of Cupid's bow, which she holds in her left hand, and appears to be entertained with the novel spectacle. The background of dark foliage contrasts finely with the well-rounded nude of the figures. Entire figures nearly of the natural size.



No. 645. 6 in. by 4 in.



No. 1232. 19½ in. by 15 in.



No. 10. 61 in. by 36 in.

ALLEGRI (ANTONIO) DA CORREGGIO (*continued*).

Purchased from the Marquis of Londonderry, 1834.

This picture went through many hands before finding a home in the National Gallery. It belonged successively to the Dukes of Mantua, to Charles I., the Duke of Alva, the Prince of the Peace, Murat, Caroline Buonaparte, and the Marquis of Londonderry, from whom it was purchased for the national collection. It thus went from Italy to England, thence to Madrid, to Naples, to Vienna, and finally again to England. The picture, one of Correggio's masterpieces, has suffered much in the course of these changes, and the repairs are visible in many places. Injudicious cleaning has done even more injury; and it has undoubtedly been deprived of much of that final delicate surface-painting which, in the hands of a great master, does so much to unite a picture into one harmonious whole. It remains, nevertheless, one of the most distinguished works in the collection.

23. The Holy Family.

The Infant Saviour is seated on the lap of the Virgin, who is trying to dress Him in a little coat. In the background is St. Joseph occupied as a carpenter planing a board. In the foreground, to the left, is a small toilet-basket—whence this picture is known on the Continent as “*La Vierge au Panier*.”

Purchased, 1825.

This small work is one of the most precious jewels in the national collection; Mengs describes it as “a little gem of extraordinary tenderness,” and Signor Frizzoni as “an incomparable marvel of light, of vivacity, and smiling sweetness.” The devout element no doubt is absent, but for expression of joyful love and sweetness in the mother, and of intense life and playfulness in the child, it is unsurpassed. As a painting it is one of those masterpieces of perfect technicality, of brilliant purity of lighting and colouring, and of completeness of modelling in the flesh tints, combined with the utmost apparent ease of execution, which may well be the despair of painters for all time. As a design it is no less remarkable; for though of studied harmony in the



No. 23.

13½ in. by 10 in.

B *

ALLEGRI (ANTONIO) **DA CORREGGIO** (*continued*).

arrangement of the forms, it is so natural that all appearance of effort is lost, and we cannot conceive of the scene as being rendered in a more artless manner.

15. Christ presented by Pilate to the People, called the "Ecce Homo."

The greater part of the picture is occupied by the figure of our Saviour, behind whom, to the left, is Pilate, pointing with his right hand to Christ, and uttering the words which constitute the title of the subject. On the right is seen the head of a Roman soldier, and in the foreground, to the left, the Virgin Mary is represented in a swoon, supported by one of the Marys. Half-length figures, of the natural size.

Purchased from the Marquis of Londonderry, 1834.

ALLEGRI (ANTONIO) **DA CORREGGIO, SCHOOL OF.****76. Christ's Agony in the Garden.**

The effect of light in this picture is peculiar. The time is in the night, and our Saviour is lighted directly from Heaven, while the angel is illuminated by the light reflected from the Lord. The angel points with his right hand to a cross and crown of thorns lying upon the ground, as emblems of the approaching consummation of the passion of Christ; with the left he points to Heaven, intimating the will of the Father. In the background, to the right, the three Disciples are seen asleep, and beyond them is the Jewish crowd, led on by Judas. The original picture, of which this is a copy or repetition, is in the possession of the Duke of Wellington.

Purchased, Angerstein Collection, 1824.

ALLOBI (CRISTOFANO). 1577—1621. *Florentine School.***21. Portrait of a Lady.**

In a white bodice with red sleeves, and a headdress richly ornamented with gold: the red sleeves are relieved by a green curtain, which constitutes the background.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 15.

38½ in. by 31½ in.



No. 76.

14 in. by 16 in.



No. 21.

23 in. by 18½ in.

AMERIGHI (MICHAEL-ANGELO), called *Michelangelo da CARAVAGGIO*.
1569—1609. *Roman School*.

172. Christ and the two Disciples at Emmaus.

A composition of four half-length figures. Christ breaking bread is seated between the two Disciples at a table, on which is spread an Italian meal; the fourth figure behind is the cook or host.

Presented by Lord Vernon, 1839.

ANDREA DAL CASTAGNO. 1390—1457. *Florentine School*.

1138. The Crucifixion.

In the centre our Lord hangs on the Cross, at the foot of which the Virgin and St. John stand to the right and left in attitudes of resigned grief. Nearer the foreground are the two malefactors crucified.

The figures are about five inches high.

Purchased, 1883.

ANDREA DI LUIGI ("L'INGEGNO"). *End of 15th and beginning of 16th century. Umbrian School*.

1220. The Madonna and Child.

The Virgin, seen at three-quarters length, in a red robe and blue mantle with green lining, sits on a balcony, holding on her lap the Infant, on whom she looks. Behind her is a dark-green curtain, on each side of which is seen a distant landscape with trees and houses.

Signed on the left hand, below the parapet, A. A. P. in gilt letters (Andreas Aloysii or [Assisiensis] Pinxit?).

Purchased from Lord Methuen, 1886.



No. 172.

55 in. by 77½ in.



No. 1138.

11 in. by 13¾ in.



No. 1220.

25 in. by 16½ in.

ANGELICO (FRA GIOVANNI). 1387—1455. *Florentine School.*

582. The Adoration of the Magi; or, the Wise Men's Offering.

A rocky landscape with a small building on the spectator's right, near which the Virgin is seated holding the Child on her knees. Composition of many small figures.

Purchased, 1857.

663. Christ in Glory.

With the Banner of the Resurrection in His left hand, in the midst of a choir of angels, some blowing trumpets, others playing various musical instruments. On the two sides are kneeling a great crowd of the Blessed: the Patriarchs, the Prophets, the Madonna, the Apostles, and the saints and martyrs of both sexes; at the extreme ends are the "Blessed" or Beati of the Order of the Dominicans, in their black robes. Altogether two hundred and sixty-six figures or portions of figures—many with their names attached; "so beautiful," says Vasari, "that they appear to be truly beings of Paradise."

Purchased, 1860.

ANGELICO (FRA GIOVANNI), **SCHOOL OF.**

1406. The Annunciation.

In an arcaded porch or corridor, open to the air, and disclosing a flower garden in the middle distance, the Virgin, seated on the right hand of the composition, before a curtain of gold tissue, with a closed volume on her lap, bends forward with a reverential gesture towards the Angel Gabriel, who, entering the porch from the opposite side, clad in a rose-coloured robe diapered with gold, approaches her in an attitude of deep respect. Above the angel's head hovers the Holy Spirit in the form of a white dove.

The figures are about half life-size.

This picture is almost a replica of the Annunciation by Fra Angelico in the Madrid Gallery.

Purchased, 1894.



No. 582.

7½ in. by 18½ in.



SMALL PANEL, 12½ in. by 8½ in.



CENTRAL PANEL, 12½ in. by 28½ in.



LARGE SIDE PANELS, 12½ in. by 25 in.
No. 663.



No. 1406.

40¾ in. by 55 in.

ANTONELLO DA MESSINA. 1444—1493. *Venetian School.*

673. Christ as the Saviour, "Salvator Mundi."

The right hand is raised in the act of blessing; the fingers of the left rest on the edge of a parapet. The inner dress is a dark crimson tunic; a portion of blue drapery crosses the left shoulder. Small life-size. In the lower part of the neck is seen what is called a *pentimento*, or correction; the right hand and part of the tunic were originally higher, and their forms, obliterated by the painter, have partly reappeared.

Signed on a cartellino, and dated 1465.

Purchased, 1861.

1141. Portrait of a Young Man.

Supposed, from an inscription on the back of the picture, to be the painter himself. Bust length; about two-thirds life-size. He wears a red cap and a brown doublet.

Purchased, 1883.

1166. The Crucifixion.

The dying Saviour, from the wound on whose side blood is still flowing, hangs nailed to the Cross, at the foot of which lie human skulls and bones. On the left the Virgin, clad in a plum-coloured robe and blue mantle, with a white linen veil, which falls from her head to her knees, sits in an attitude of sorrowful resignation. On the opposite side sits St. John, draped in a grey tunic and scarlet pallium, his face upturned towards his Master, with the hands extended as if in supplication.

In the middle distance is seen a fortified town with many small figures, some on horseback. Beyond, a mountainous landscape.

This picture has much suffered, especially in the sky, but was carefully repaired when acquired for the National Gallery.

Signed on a cartellino, and dated 1477.

Purchased, 1884.



No. 673.

16 $\frac{3}{4}$ in. by 12 $\frac{3}{4}$ in.



No. 1141.

13 $\frac{3}{4}$ in. by 10 in.



No. 1166.

17 in. by 10 in.

ANTONELLO DA MESSINA (*continued*).**418. St. Jerome in his Study.**

The subject is enclosed by a large stone segmental-headed archway, which admits light into an apartment, part of which is occupied by a raised platform ascended by steps. On this platform St. Jerome sits at a desk, turning over the leaves of an open volume. Behind and in front of him rise shelves filled with books, pottery, and other articles. St. Jerome's emblematical lion is seen in a vaulted corridor on the right. On the left at the end of a passage, is a window with a distant view of meadows and buildings. On a step in the foreground are a peacock and another bird.

This picture is mentioned by the *Anonimo* of Morelli as being in the possession of Antonio Pasqualino in Venice in 1529, where it was variously attributed to Antonello, to Jan van Eyck, and to Memlinc. He himself considered it to be by "Jacometto," meaning probably Jacopo de' Barbari. There seems little doubt that the attribution to Antonello da Messina is the right one.

Purchased from the Earl of Northbrook (Baring collection), 1894.

In this exquisitely finished picture the influence of the Flemish school is obvious in the Gothic character of the architecture, the general arrangement of the picture, and the finish of the details. But the head of the Saint has an energy of character highly characteristic of Antonello, and the buildings in the glimpse of landscape seen through the window on the left are distinctly Italian in character.

AVERCAMP (HENDRIK). 1585—1663. *Dutch School.***1346. A Winter Scene.**

In the foreground, towards the left, a leafless tree rises above humble tenements on the bank of a frozen canal. In the distance is a château, with other buildings beyond. On the ice



No. 1418.

18 in. by 14½ in.



No. 1346.

15½ in. diameter.

AVERCAMP (HENDRIK) (*continued*).

between the foreground and the château are numerous gaily dressed persons skating. On the right, a sleigh occupied by a pleasure-party and drawn by a horse. Winter sky. Signed.

Purchased, 1891.

1479. A Scene on the Ice.

To the right is a large red-brick house, apparently a farm, with outbuildings abutting on a wide river, which is frozen over and covered with groups of figures, among whom are men and women skating, a sledging party, and men playing hockey. In the distance the spires of a large town are seen over the trees, and beyond the river stretches away to the horizon.

Signed, with monogram, H.A.

Purchased, 1896.

BAKHUIZEN (LUDOLF). 1631—1708. *Dutch School*.**204. Dutch Shipping.**

A Dutch ship-of-war, firing a salute ; with fishing-boats and other vessels in a fresh breeze, off the Dutch coast.

Signed, and dated 1683.

Bequeathed by Mr. Richard Simmons, 1846.

223. Dutch Shipping.

A frigate, with a yacht saluting, a boat, and many small vessels, in a fresh breeze, off the Dutch coast.

Bequeathed by Mr. Ch. L. Bredel, 1851.



No. 1479.

22½ in. by 34½ in.



No. 204.

40½ in. by 54½ in.



No. 223.

29½ in. by 41½ in.

BAKHUIZEN (LUDOLF) (*continued*).**818. Coast Scene.**

The seashore with small breakers falling on the sands. A group of figures in the foreground, and a fishing-boat pushing off in the middle distance. Signed, L. B.

Purchased, Peel Collection, 1871.

819. Off the Mouth of the Thames.

A gale and a stormy sea; on the right, cliffs and a small fishing harbour. An English schooner and two boats in the foreground; a bark in the middle distance on the left, with mainsail and two foresails set.

Purchased, Peel Collection, 1871.

1000. Shipping, the Estuary of a River.

A jetty, on which is a small shed for passengers by the boats; the mast and sails of a vessel seen behind the jetty. A small boat with two men in front, another vessel to the right sailing towards a Dutch frigate at anchor in the middle distance. A dark, cloudy sky casting a black shadow on the water.

Wynn Ellis bequest, 1876.



No. 818.

13½ in. by 18½ in.



No. 819.

38½ in. by 52 in.



No. 1000.

13½ in. by 18½ in.

BAKHUIZEN (LUDOLF) (*continued*).**1442. Ships in a Gale.**

A three-masted vessel and a lugger are running before the wind with shortened sail, in a rough sea, off a hilly coast. In the foreground on the right is a fishing boat brought up in the wind in the act of going about. A large ship is seen on the horizon.

Lent from the South Kensington Museum, 1895.

BALDUNG (HANS, surnamed GRÜN). 1476—1545. *German School.***245. Bust Portrait of a Senator.**

An old man with a grey beard, in a purple robe with a fur collar, and a cap on his head, and on his neck a chain and order decoration ; a plain blue background, with the date 1514, and a forged monogram of Albert Dürer.

Purchased, 1854.

1427. The Dead Christ ; a Pieta.

The figure of our Lord, supported by the Virgin and St. John, is seen at half-length above the edge of a red marble ; behind the ground stands Joseph of Arimathæa. The background is a luminous sky with clouds, from which the Holy Spirit in the form of a dove is descending. Below are kneeling figures of the donor with his family, with two coats of arms.

Purchased, 1894.



No. 1442.

14 $\frac{3}{4}$ in. by 22 $\frac{5}{8}$ in



No. 245.

23 $\frac{1}{2}$ in. by 19 in.



No. 1427.

43 $\frac{1}{2}$ in. by 34 $\frac{1}{2}$ in.

BARBARELLI (GIORGIO), called **GIORGIONE**. 1477—1511. *Venetian School*.

269. A Knight in Armour.

A small figure completely armed with the exception of the head ; in his left hand he holds his lance. A dark background.

This appears to be a study for the figure of San Liberale in the altar-piece by Giorgione at Castelfranco. The only difference is that in the altar-piece the warrior wears his helmet, while in this picture he is bareheaded. In the Accademia at Venice is a picture by Palma Vecchio in which the same figure occurs, bareheaded as in the study under notice.

Bequeathed by Mr. Samuel Rogers, 1855.

1160. The Adoration of the Magi.

To the left of the picture the Virgin, draped in a large blue mantle, sits on the threshold of a building, holding on her knees the Infant Christ. Beside her sits St. Joseph, clad in a blue tunic and yellow mantle, bearing in his hand a gilt orb or vessel which he has just received from one of the Magi, who, in rich attire, kneels before the Holy Family. Near him, but farther to the right, another of the Magi, also kneeling and bareheaded, presents his gift, attended by a page. Behind this group are other figures, and to the right are attendants and horses. Average height of figures about eight inches.

Purchased, 1884.

The pictures which by consent are attributed to Giorgione are so few in number, and vary so much in style, that to assign definitely any work to this great master is an unsafe proceeding. The picture under notice, however, may at least be said to display the qualities which we should expect to find in a picture by Giorgione, and does not seem so far removed from the only absolutely authenticated work by him—the altar-piece at Castelfranco—as to make it impossible to attribute it to his hand. In



No. 269.

15½ in by 10½ in.



No. 1160.

12 in. by 32 in.

BARBARELLI (GIORGIO), called **GIORGIONE** (*continued*).

qualities of drawing and composition it is superior to what we know of the work of Catena, to which it may be thought to have some affinity.

BARBARELLI (GIORGIONE), SCHOOL OF.**930. The Garden of Love.**

A hilly landscape, a village in the background, and mountains in the distance. In the foreground a small stream and cascade, partly shaded by overhanging trees; to the left a man standing with a fiddle in his hand; behind him a woman with her right hand full of roses; at her feet two doves. Across the rivulet, towards the middle ground, a man in red suit and cap seated, and a woman reclining against him at his side, apparently asleep; a lute and some music lying in front of them. In the middle distance two men accosting, and, still further, two other figures conversing.

Wynn Ellis bequest, 1876.

1123. Venus and Adonis.

To the left of the foreground Adonis is seated by the side of Venus, whom he caresses. Both figures are nearly nude; Venus wears a chaplet of flowers in her hair. Behind her, Cupid aims a dart. Landscape background. In the distance are represented various incidents relating to the classic myth of Myrrha, including the birth of Adonis, her son.

Purchased at the sale of the Hamilton Palace pictures, 1882.

The qualities of colour and painting in this picture so closely resemble those of the famous *Fête Champêtre* by Giorgione in the Louvre that it is difficult not to believe that the two pictures are by the same hand, and that, if the Louvre picture is rightly named, the original attribution to Giorgione may be correct.



No. 930.

87 in. by 59 in.



No. 1123.

30 $\frac{1}{4}$ in. by 52 in.

BARBARELLI (GIORGIONE), SCHOOL OF (*continued*).**1173. An Unknown Subject.**

In a garden enclosed by a shrubbery a personage crowned with a chaplet of wild olive, and clad in a dark green tunic and maize-coloured pallium, sits on a raised throne, above which is suspended a conical canopy of coloured stuff. Before him on the steps of the throne stands a boy in a grey gown, bare-headed, and holding a cap in his hand. Behind kneels an attendant offering a dish filled with fruit, herbs, and grain (?), while a young man sitting on the right of the foreground, at the foot of the throne, plays on a mandolin. To the left a panther crawls over the herbage, and a peacock is perched on the dead branch of a tree. Behind rises a high cliff of fantastic shape with a beetling summit. Beyond is a hilly landscape, with buildings, etc. Deer in the middle distance.

Purchased, 1885.

This mysterious allegory has considerable affinity with the two pictures attributed to Giorgione in the Uffizzi Gallery at Florence, but is weaker in execution and effect, especially in the landscape.

BARBIERI (GIOVANNI FRANCESCO), called GUERCINO. 1591—1666.

Bolognese School.

22. Angels Weeping over the Dead Body of Christ.

The head and shoulders are supported against a stone; the figure is slightly foreshortened; two angels kneeling complete the composition. Rumster notices this picture as one of the productions of Guercino's best time. The general chiaroscuro, or arrangement of light and dark, is excellent, and the effect of light, on the body of the Saviour especially, is remarkable; but the types are common.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 1173.

23 $\frac{1}{4}$ in. by 19 $\frac{1}{4}$ in.



No. 22.

14 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in.

BARNABA DA MODENA.**1437. The Descent of the Holy Ghost.**

In a room with a rafted ceiling are seated the Virgin Mary and the Apostles. Their hands are folded as in prayer, and the tongues of flame are on their heads. All have gold nimbi. The lower part of the picture is occupied by a decorative parapet.

Purchased, 1895.

BAROCCI (FEDERIGO). 1528—1612. *Roman School.***29. A "Holy Family."**

Known as "La Madonna del Gatto," from the circumstance of a cat being introduced into the picture. Though the subject is ostensibly holy, it is here treated merely as an ordinary domestic scene. The little St. John, leaning with his left arm upon the lap of the Virgin, is playfully teasing a cat, by holding up a little bird beyond its reach. The Madonna is pointing with her right hand to the cat, as if to direct the attention of her infant Son, who has just turned from the breast, to the incident. Behind is Joseph, who, with his left hand resting upon a table, is leaning forward, and appears to be equally engrossed by the trivial circumstance.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

BASAITI (MARCO). *End of 15th and beginning of 16th century. Venetian School.***281. St. Jerome Reading.**

The saint is seated, reading a folio volume which rests upon his knee. A small figure in a rocky landscape, with a distant view of a fortified town.

Purchased, 1855.



No. 1437.

20 $\frac{1}{4}$ in. by 19 $\frac{1}{8}$ in.



No. 281.

18 $\frac{1}{4}$ in. by 13 in.



No. 29.

45 in. by 36 in.

BAZZI (GIOVANNANTONIO), called **IL SODOMA**. 1477—1549.

1144. The Madonna and Child with Saints.

On a throne, canopied by a curtain which is raised by boy angels, sits the Virgin, clad in a red tunic and a blue mantle, and bearing on her knees the Infant Christ. He raises His hands to bless a kneeling monk, who is presented by St. Peter. St. Catherine of Siena stands on the right of the Virgin.

Purchased, 1883.

BECCAFUMI (DOMENICO). 1486—1551. *Siennese School*.

1430. Esther before Ahasuerus.

This is probably a fantastic treatment of Esther brought before Ahasuerus, or possibly of the visit of the Queen of Sheba to Solomon. Under a dark arched building a female figure with others grouped round her is approaching a seated figure on a throne, and is introduced by a youth standing on the steps. Other figures, apparently intended for Orientals, follow in her train, and various groups in the foreground point with an appearance of interest to the scene taking place under the archway. On the right a lady is emerging from a litter. The background is filled up with isolated buildings and ruins, behind which is seen a river crossed by a bridge, with mountains in the distance.

Presented by Mr. George Salting, 1894.

BEERSTRAATEN (JAN ABRAHAMSZ). 1622—1666. *Dutch School*.

1311. A Winter Scene; a Castle in the Centre; Skaters on the Ice.

The castle, a massive square structure with round towers at the angles and high-pitched roofs, appears to be that of Muiden, between Amsterdam and Naarden. A light wooden bridge supported on stakes connects it with an embanked causeway on the left, from which the frozen water, surrounding the castle and enlivened by skaters, extends to the extreme right and towards the distance, where the fortified village of Muiden is



No. 1144. 19 in. by 14½ in.



No. 1430. 29 in. by 54 in.



No. 1311. 37 in. by 50 in.

BEERSTRAATEN (JAN ABRAHAMSZ) (*continued*).

seen. On the left, far off, appears the Zuyder Zee. The country, interspersed with trees, lies under snow. The sky is obscured by masses of dark cloud which, low on the extreme left, transmit some lurid yellow light from the declining sun. Signed in the foreground "J. Beerstraaten, 1658."

Purchased, 1890.

BEGA (CORNELIS PIETERSZ). 1620—1664. *Dutch School*.**1481. The Philosopher.**

A man with spectacles in his hand is seated before an open book. Behind him is a globe. The room is encumbered with books, paper, clothes, and other objects, and has the appearance of a second-hand dealer's shop. The whole is executed with extreme care and finish.

Signed, C. P. Bega, A^o 1663.

Presented by Mr. Martin Colnaghi, 1896.

BELLINI (GENTILE). 1426-7—1507. *Venetian School*.**1213. (Supposed) Portrait of Girolamo Malatini, Professor of Mathematics at Venice.**

Half length; life size. A man of about 70 years of age, with white hair and shaven face, dressed in a black gown and black berretta, holding in his left hand a large pair of compasses, and raising his right with a gesture of explanation.

Purchased, 1886.

BELLINI (GIOVANNI). (?) 1428—1516. *Venetian School*.**189. Bust Portrait of the Doge Leonardo Loredano in his State Robes.**

Leonardo Loredano died in 1521, having filled the office of Doge nearly twenty years from 1501. "Joannes Bellinus" is written on an unfolded strip of paper, or cartellino.

Purchased from Mr. Beckford, 1844.



No. 1481.

14½ in. by 12½ in.



No. 1213.

27 in. by 22½ in.



No. 189.

24 in. by 17½ in

BELLINI (GIOVANNI) (*continued*).**280. Madonna and Child.**

The Virgin with the Child on her knee. In her left hand she holds an apple, on which the right hand of the Child rests; her right hand supports the Child. Behind is suspended a green curtain with a red border. Landscape background. Inscribed on a cartellino, on a coloured marble screen below, "Joannes Bellinus, P."

Purchased, 1855.

599. The Infant Christ asleep on the Lap of the Virgin.

The Virgin Mother is seated on the ground in a meadow and adoring the Child. Behind are some goats and cattle pasturing; in the background is a convent on a hill, with mountains in the distance. On the left is an eagle perched on a dead or leafless tree, watching a contest between a stork and a snake at the foot of the tree.

Purchased, 1858.

This beautiful work has hitherto been attributed to Basaiti, from the time when it was first placed in the National Gallery. If, however, a picture, signed Giovanni Bellini, in the Giovanelli Palace at Venice, is really by that painter, there can be little doubt that the present work, which is identical in manner of painting, key of colour, and general effect, is by the same famous hand. It may be compared also with the Baptism of Christ by Giovanni Bellini in the church of Santa Corona at Vicenza; and, as regards the background, with No. 812 in our own Gallery.



No. 280.

35½ in. by 25½ in.



No. 599.

26 in. by 33 in.

BELLINI (GIOVANNI) (*continued*).**726. Christ's Agony in the Garden.**

A rocky landscape in a warm twilight. In the foreground are the three Disciples sleeping, while the Lord is praying on a hill a little way from them ; above, an angel appears holding a cup as the emblem of the Passion. In the distance, beyond the brook Cedron, is seen Judas approaching with a crowd of Jews.

Purchased at the Davenport-Bromley sale, 1863.

The close resemblance which this picture presents with the rendering of the same subject by Mantegna, No. 1417 in the National Gallery, makes it probable that it was done at about the same time, 1459, and when both were working at Padua in association with Jacopo Bellini, the father of Giovanni. It is noticeable that whereas in the work of Mantegna there is greater intensity of expression in the figures, the sentiment for poetry in the landscape with its glowing sunrise illumination and its solemn sweeping lines predominates in the work of Bellini.

808. St. Peter Martyr.

Portrait of a Dominican monk, holding a palm branch, with a knife in his head and a dagger in his breast. Signed in a cartellino, "Joannes Bellinnus pinxit."

Purchased, 1870.



No. 726.

32 in. by 50 in.



No. 808.

22½ in. by 18½ in.

BELLINI (GIOVANNI) (*continued*).**812. Landscape, with the Death of St. Peter Martyr, 1252.**

The Dominican and his companion are attacked by two armed men in a wood, on the road between Milan and Como. In the background are several labourers at work in the wood; a small town is seen in the distance. Signed, "Joannes Bellinus, ft."

Presented by Lady Eastlake, 1870.

1233. The Blood of the Redeemer.

A mystic subject. The risen Saviour, unclothed but for a linen loin-cloth, stands before us, encircling with His left arm the Cross, on which hangs the Crown of Thorns. His look and gestures seem to demonstrate that the blood which pours from the lance-wound is freely given for the redemption of the world. The blood is received in a chalice by a little kneeling angel, winged, and wearing a long violet-grey tunic. The figures are on a terrace, which is paved with squares of marble, white and black, and enclosed by a parapet, decorated with antique reliefs modelled in gold on a black ground. Beyond this is a sombre landscape, with castellated buildings on the left and ruins on the right; near the latter are seen two small figures. Towards the high horizon is a distant town amidst low hills. The streaky sky indicates early dawn.

Purchased, 1887.

This appears to be a picture of Giovanni Bellini's earliest time.

1440. St. Dominic.

This head is a portrait of a monk in the character of St. Dominic. He wears the Dominican robe and a black skull-cap. The right hand, which alone is seen above the red marble parapet, holds the lily and a book in red binding, on which is a small white label with the words "Sanctus Dominicus." Behind is a green curtain with a pattern of daisies and red flowers.

On the parapet is a cartellino with the name :—

IOHANNIS BELLINI OP
MDXV.



No. 812.

40 in. by 64 in.



No. 1233.

18 in. by 13 in.



No. 1440.

24 in. by 19 in.

BELLINI (GIOVANNI) (*continued*).

And painted on the parapet is the following inscription (much effaced) :—

Imago Fratris Theodori Urbinati.

Signor Gustavo Frizzoni is of opinion that, notwithstanding the above signature, the picture is the work of Gentile Bellini.

Lent from the South Kensington Museum, 1895.

1455. The Circumcision.

The Infant Christ is supported by the Virgin Mother and St. Joseph on a table in the centre covered with a white damask cloth. On the left is the High Priest in a rich cope of white brocade with a broad coloured border of Oriental design, and a veil of a similar character over his head. Behind him a man with reddish hair and beard holds back the cope, displaying its crimson lining and the sleeve of the tunic beneath, also covered with rich Oriental embroidery of great beauty of design. To the right is St. Catherine in a dark mantle, with a head-dress of pearls partly seen under a yellow veil which is wrapped round the head and shoulders.

Signed on a cartellino :—

JOANNES BELLINUS.

Presented by the Earl of Carlisle, 1895.

BELLINI (GIOVANNI), **SCHOOL OF.****694. St. Jerome in his Study.**

The saint, dressed in crimson and blue, is seated on a bench, reading at a desk. On his right, in the background, are two open cupboards containing books, a flask, a candlestick, and other objects; in the foreground are a sleeping lion, a partridge, a pair of slippers, and a cardinal's hat, blue. Through an open window are seen the sea, some distant hills, and a convent.

Purchased from the Manfrini Collection, 1862.

This picture is probably by Vincenzo Catena.



No. 1455.

28½ in. by 40 in.



No. 694.

28½ in. by 38½ in.

BELTRAFFIO (GIOVAN ANTONIO). 1467—1516. *Lombard School, Milan.*

728. The Madonna and Child.

The latter, lying on His mother's lap, has just turned away from her breast and is looking out of the picture. In the background is a landscape, almost wholly screened from view by a green and gold hanging. Figures life-size.

Purchased, 1863.

BENVENUTO DA SIENA. 1436—1519. *Sieneſe School.*

909. Madonna and Child, with Saints.

In the centre panel is the Virgin placing a sprig of white roses in the hand of the Infant. Two angels on the throne behind are playing musical instruments. On the side panels are St. Peter and St. Nicholas of Bari.

Centre panel purchased, 1874 ; side panels, 1879.



No. 728.

36 in. by 26 in.



No. 909.

CENTRE PANEL, 66 in. by 25 in. SIDE, 66 in. by 19 in.

BERCHEM (NICOLAS). 1620—1683. *Dutch School.*

78. Landscape with Ruin.

On the left the remains of a vaulted building, partly overgrown with foliage. Near it stands a peasant woman talking to a man who sits on the ground, surrounded by cows, goats, and sheep. On the right a half-withered tree-trunk. Beyond, a wooded plain with mountains in the distance.

Bequeathed by Mr. R. Frankum, 1861.

240. Crossing the Ford.

A hilly scene with clump of trees; figures and cattle, sheep, etc., crossing a stream in the foreground; sunset. Signed.

Bequeathed by Lord Colborne, 1854.

820. Landscape with Ruin.

A hilly country, evening; some peasants and cattle are crossing a stream; on the left is a ruined arch. Signed.

Purchased, Peel Collection, 1871.

1004. Italian Landscape.

Hilly country; muleteers resting with their animals in the scanty shade of some slender trees in the foreground, much above the plain of the distance. The broken trees indicate an exposed situation. Signed.

Wynn Ellis bequest, 1876.

1005. Ploughing.

A hilly woody landscape; two men ploughing with a yoke of cattle; dog and pitcher, etc., in the foreground.

Wynn Ellis bequest, 1876.

There is, in this small picture, a genuine feeling for nature, which is generally somewhat wanting in the works of Berchem, whose manner, founded on the study of Italian landscape art, gives frequently an artificial effect to his compositions.



No. 78.

19½ in. by 25½ in.



No. 820.

18 in. by 15 in.



No. 240.

11¾ in. by 17½ in.



No. 1004.

43 in. by 49 in.



No. 1005.

15 in. by 20 in.

BERCHEM (NICOLAS) (*continued*).

1006. Landscape.

With cattle and figures ; a man is playing a hurdy-gurdy before a woman with a child in her lap ; she wears a blue gown. Signed, Berchem 165 +.

Wynn Ellis bequest, 1876.

BERCK HEYDE (GERRIT ADRIAENSZ). 1638—1698. *Dutch School.*

1420. A View in Haarlem.

The public square or market-place of Haarlem. The belfry of the Groot Kirch rises above the houses in the middle distance.

Purchased, 1894.

1451. Interior of a Church.

The nave of a large Gothic church filled with people during sermon-time. The preacher is seen in the pulpit against one of the columns on the right. The women are seated on chairs in the central part of the nave, and the men are in seats raised in tiers all round ; the men wear their hats. In the foreground are isolated figures. On the left an elderly man warns two children to be quiet. In the centre a boy is caressing a hound to which a woman is directing the attention of a child dressed in white and holding a coral and bells. Others stand listening to the sermon.

Purchased, 1895.

BIBIENA (FERDINANDO). 1657—1743. *Bolognese School.*

936. The Teatro Farnese, Parma.

The pit and stage of a theatre, in which "Othello" is being acted ; the stage, seen by daylight, has a constructed scene, with entablatures and statues at intervals ; Othello is on the stage ; the pit is full of visitors, who are promenading about ; there are no seats.

Wynn Ellis bequest, 1876.



No. 1420.

20 $\frac{1}{4}$ in. by 26 in.



No. 1006.

13 $\frac{1}{2}$ in. by 15 in.



No. 936.

41 $\frac{1}{2}$ in. by 44 $\frac{1}{2}$ in.



No. 1451.

24 $\frac{3}{8}$ in. by 33 in.

BIGIO (FRANCIA). 1482—1525. *Florentine School.*

1035. Portrait of a Young Man.

In half-length, with long hair, in black habit and cap; bearing on his breast the cross of Malta. He holds in his hands an open letter, on which is the date 1514, and looks towards the spectator. On a ledge below is the inscription TAR: VBLIA: CHI: BIEN: EIMA, at each end of which is the monogram of Francia Bigio.

Purchased, 1878.

BISSO'LO (FRANCESCO), *Painted from about 1492—1530. Venetian School.*

631. Portrait of a Lady.

With blonde hair confined in a net, and in a rich dress of embroidered Byzantine stuff.

This rather weak painting is ascribed to Bisso'lo.

Purchased, 1860.

BLES (HERRI DE). ? 1480—1551. *Flemish School.*

718. Mount Calvary. Christ on the Cross.

Three angels receiving in chalices the blood which pours from His wounds; below are St. John, the Virgin Mary, the Magdalen, Longinus the Centurion, and another Roman soldier. In the background is a view of Jerusalem, to which the Jews are seen returning.

Ascribed to Herri de Bles.

Presented by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort, 1863.

719. The Magdalen.

Richly dressed, holding a vase of ointment in her left hand, and lifting the lid with her right; before her lies an illuminated



No. 1035.

23 $\frac{3}{4}$ in. by 18 in.



No. 718.

37 in. by 26 $\frac{1}{2}$ in.



No. 631.

14 $\frac{1}{4}$ in. by 12 in.



No. 719.

20 $\frac{1}{2}$ in. by 13 $\frac{3}{4}$ in.

BLES (HERRI DE) (*continued*).

manuscript. Through an ornamented archway is seen a distant landscape with a view of the sea. Half-length figure.

Ascribed to Herri de Bles.

Presented by her Majesty the Queen, in accordance with the wishes of H.R.H. the Prince Consort, 1863.

BOCCACCINO (BOCCACCIO). 14 —1525. *Lombard School, Cremona.***806. The Procession to Calvary.**

A composition of many small figures, some on horseback, in a rocky landscape with a sea in the distance; the two thieves are seen led on in advance to Calvary; in the centre of the foreground is Christ bearing His cross, preceded by John. On the spectator's right, the Virgin, fallen in a swoon, is being attended to by the two Marias and Salome.

Purchased, 1870.

The attribution to Boccaccino is doubtful.

BOL (FERDINAND). 1616—1680. *Dutch School.***679. The Portrait of an Astronomer (?).**

Half-length, seated before a table, on which are an open book and two globes. Signed, and dated 1652.

Presented by Miss E. A. Benett, 1862.



No. 806.

52 in. by 51½ in.



No. 679.

49½ in. by 52½ in.

BONIFAZIO VERONESE. *Died 1540. Venetian School.*

1202. The Madonna and Child, with Saints.

A composition belonging to the class called by the Italians "Sante Conversazioni." In the centre is seated the Virgin, in a pale red robe, light blue mantle, and white kerchief, supporting on her knee the Infant Christ, whose foot the little St. John bends to kiss. On the right sits St. Catherine, holding a fragment of her wheel of martyrdom. To the left are seated St. James the younger, reading, and beyond him, St. Jerome. The figures in the distance have probably a symbolical meaning. On the extreme right a shepherd lies asleep near his flock; more towards the centre, the sheep-dog is seized by a lion, before whom three other shepherds flee for shelter to the building. On the left, an armed cavalcade is partially lost to sight in the hollows of the ground.

Purchased, 1886.

BONO DA FERRARA. *15th century. Ferrarese School.*

771. St. Jerome in the Desert.

Seated on a rock, holding in his left hand a rosary; by his side reposes his lion. A small church is seen in the background, and in an upper part of the rocky landscape behind a deer is feeding. A bright sunset; the warm evening light is cast upon the rocks by means of gold hatchings. Signed, "Bonus Ferariensis Pisani Disipulus."

Purchased, 1867.

BONSIGNORI (FRANCESCO). *1455—1519. Veronese School.*

736. Portrait of a Venetian Senator.

In red dress and stole; head. Signed on a cartellino, "Franciscus Bonsignorius Veronensis, P. 1487."

Purchased, 1864.

The study in chalk for this picture is in the Albertina collection at Vienna.



No. 1202.

28 $\frac{3}{4}$ in. by 45 $\frac{1}{4}$ in.



No. 771.

20 in. by 15 in.



No. 736.

16 $\frac{1}{4}$ in. by 11 $\frac{3}{4}$ in.

BONVICINO (ALESSANDRO), called **MORETTO OF BRESCIA**. 1498—1555.

299. Portrait of an Italian Nobleman.

Seated, leaning his head upon his right hand as if in meditation. Half-length, life-size. On the cap is a label inscribed *IO ME LIAN POHO*—"Alas! I desire too much." The true meaning of this inscription was pointed out by Mr. Fred. W. Dickes, who suggests that it may also be a punning motto referring to Julia Pozzo or Potho; and that the person represented may therefore be Giacomo Gromo di Ternengo, whose wife she became. The motto may therefore read—"Alas! I aspire too high"; or, "I desire Julia" or "Julia Potho." See *Athenæum* of June 3, 1894.

Purchased, 1858

625. St. Bernardino of Siena.

With St. Jerome, St. Joseph, St. Francis, and St. Nicholas of Bari; the Virgin and Child, with St. Catherine and St. Clara, appearing in the clouds above. St. Bernardino is holding up in his right hand a disc containing the monogram of Christ, *IHS*, in his left an open book, with the words, "Pater, manifestavi nomen tuum hominibus" ("Father, I have manifested Thy name to men"); at his feet are three mitres, inscribed with the names of the three cities of which he is said to have refused the bishoprics—Urbino, Siena, and Ferrara. He was canonised in 1458.

Purchased, 1859.

1025. Portrait of an Italian Nobleman.

Of about 30 years of age, seen in front at full length, the head inclining to the left. The dress is a brown doublet, with the sleeves richly slashed; a black damask mantle and parti-coloured hose, of which one leg is brown, the other black. On the scarlet cap is a medallion in gold and enamel, with the device of the St. Christopher bearing the Infant Saviour. The background is architecture, with a castle on a hill. Dated below, MDXXVI. No doubt a portrait of one of the Fenaroli family.

Purchased, 1876.



No. 299.

44½ in. by 37 in.



No. 625.

139 in. by 90 in.



No. 1025.

78 in. by 35 in.

BONVICINO (ALESSANDRO), called **MOBETTO OF BRESCIA** (*continued*).

1165. The Virgin and Child, with Two Saints.

On the left St. Hippolytus stands in a reverential attitude with face upturned, bearing a palm-branch in his right hand. On the right St. Catherine—with a coronet on her head and a palm-branch in her right hand, while her left is placed on the hilt of a sword—rests her left foot on the fragment of a wheel. Landscape background. In the foreground is the fragment of a stone or marble plinth, which bears the following inscription:—

MĒBRIS · DISSOLV(I)
VOLVERVNT
NE VINCVLIS
DIVELLERĒTVR
ÆTERNIS

In the upper part of the picture the Virgin, sitting on clouds, bends over the Infant Christ, whom she holds in her arms. The principal figures are about three-quarters life-size.

Presented by Mr. Francis T. Palgrave, 1884.

BORDONE (PARIS), *Cavaliero*. 1500—1570. *Venetian School*.

637. Daphnis and Chloe.

A Greek shepherd and shepherdess, seated on a bank among some trees; Chloe, who holds the pipes of Daphnis in her hand, is about to be crowned by Cupid with a wreath of myrtle. From the Greek of Longus.

Purchased, 1860.

674. Portrait of a Lady.

Of the Brignole family of Genoa; she has red hair, is dressed in a crimson gown with a low body and long sleeves, and has on a pearl necklace; her right hand rests on her side, in her left she holds a chain; in the background is seen a portion of a hospital at Genoa. Inscribed ÆTATIS. SUÆ. ANA. XVIII.; and lower down PARIS. B. O. Front view, half-length, life-size.

Purchased, 1861.



No. 1165.

90½ in. by 52¾ in.



No. 637.

53½ in. by 47 in.



No. 674.

41½ in. by 33 in.

BORGOGNONE (AMBROGIO). 1455—1523. *Lombard School, Milan.*

298. The Marriage of St. Catharine of Alexandria.

The Virgin is taking the hand of and presenting St. Catharine of Siena to the Infant Christ, who, standing on His mother's knee, holds a ring in each hand. While placing one ring on the finger of St. Catharine of Alexandria, standing on his right, he extends the other towards St. Catharine of Siena, habited as a nun, on his left. The Virgin is seated between the two saints, enthroned under a marble canopy of rich cinquecento architecture. Four figures small life-size.

Purchased, 1857.

779-780. Family Portraits.

On the spectator's left a group of nine men, on the right a more numerous group of women, in adoration, kneeling by the side of a tomb. Busts, in profile, half the scale of life. Above the men is seen a hand, probably of some patron saint. These two paintings are fragments of a standard which was formerly in the Certosa of Pavia; a third fragment is at Milan.

Purchased, 1867.



No. 298.

79 in. by 51 in.



No. 779.

25 in. by 16 in.



No. 780.

25 in. by 16 in.

BORGOGNONE (AMBROGIO) (*continued*).**1077. A Triptych.**

In the central panel the Virgin and Child enthroned. Two angels, standing on the arms of the throne, play on lutes. On the right panel the Redeemer bearing His cross; on the left the Agony in the Garden.

Purchased, 1879.

1410. The Virgin and Child.

The Virgin, whose figure is seen at half-length, stands behind a parapet, supporting on it the Infant Christ draped in a short yellow tunic. They hold between them a rosary of red beads. On the coping of the parapet lies an open Service-book. The nimbus which surrounds the Madonna's head is inscribed in gold with the words:—

AVE . MARIA . GRATIA . PLENA . DOM.

In the background is a narrow chocolate-coloured curtain, on the right side of which is seen the façade of a building in a ruinous state, behind which is a large church. This may represent the old façade of the Certosa of Pavia before it was completed. On the left are other buildings, which appear to be part of a convent. In front of these, Carthusian friars in white robes are seen walking.

Purchased, Eastlake collection, 1894.

BOTH (JAN). 1610—1652. *Dutch School*.**71. Landscape, a Party of Muleteers, with Laden Mules : Morning.**

Mountain scenery; a dark picturesque rocky foreground, with a lake in the middle-ground and blue mountains in the distance, contrasting forcibly with the foreground. Signed.

Presented by Sir George Beaumont, 1826.

A fine example of this master, whose pictures have often a tendency to be somewhat artificial in arrangement.



No. 1077.



CENTRAL PANEL, 36½ in. by 22¾ in.



SIDE PANELS, 39½ in. by 18 in.



No. 1410. 21½ in. by 13½ in.



No. 71.

45 in. by 63 in

BOTH (JAN) (*continued*).

209. Landscape, with Figures.

A rocky and woody landscape, with figures by Cornelius Poelenburg, representing the Judgment of Paris. Signed.

Bequeathed by Mr. Richard Simmons, 1846.

956. Rocky Italian Landscape.

With goatherds and muleteers; a cascade to the right, at which a man is drinking. Signed, Both (the B being composed of a J and a B).

Wynn Ellis bequest, 1876.

957. Cattle and Figures.

A cow, with goats and goatherds, a pool of water on the right. Signed, Both.

Wynn Ellis bequest, 1876.



No. 209.

39 in. by 51½ in.



No. 956.

39½ in. by 49 in.



No. 957.

22½ in. by 27 in.

BOTH (JAN) (*continued*).**958. Outside the Walls of Rome.**

On the banks of the Tiber. Signed, Both fe.
Wynn Ellis bequest, 1876.

959. River Scene.

With woody ground to the right. Mules on the road.
Signed, Both.
Wynn Ellis bequest, 1876.

BOUCHER (FRANÇOIS). 1704—1770. *French School.***1090. Pan and Syrinx.**

Syrinx reclines by the side of a companion nymph, whose back is turned to the spectator, her right arm resting on a vase from which water is flowing. Both figures are undraped. On the left hand Pan, whose form is half concealed by river reeds, steals towards them. Above the group hover two *amorini*. Rocky background.

Presented by Mrs. Robert Hollond, 1880.



No. 958.

16½ in. by 21½ in.



No. 959.

15½ in. by 22½ in.



No. 1090.

12½ in. by 16 in.

BOURDON (SEBASTIEN). 1616—1671. *French School.*

64. The Return of the Ark from Captivity.

A dark rocky landscape, intersected by a large river; in the middle-ground is the "great stone of Abel," and by the side of it is the city of Beth-shemesh. The Ark is represented in the foreground as having crossed the river, the car having stopped near the "great stone"; the five lords of the Philistines are on the bridge over which the Ark has passed; the Beth-shemites are rejoicing, and returning thanks for its restoration.

This picture was long in the possession of Sir Joshua Reynolds, and was much admired by him.

Presented by Sir George Beaumont, 1826.

BREENBERGH (BARTHOLOMEUS). 1599—1659. *Dutch School.*

208. Landscape, with Figures.

Representing the finding of Moses. In the middle-ground on the banks of a river, over which is a lofty bridge, are some tombs and ancient ruins; beyond is a view of a city with mountains in the distance.

Bequeathed by Mr. Richard Simmons, 1846.

BREKELENKAM (QUIRYN VAN). *Between 1625 and 1630—1668. Dutch School*

1329. Interior, with Figures.

In a homely room, by the side of a fireplace where wood is burning, sit two figures. On the left, a man wearing a brown suit and broad-brimmed hat holds a lighted pipe in his mouth.

Opposite him a peasant woman, or female servant, clad in a sage-green gown and scarlet bodice with yellow sleeves, raises a stone flagon from a little table on which food and dishes are set. In the background are several articles of rustic furniture. Above, on the left, daylight streams in through a small casement. Signed, and dated 1653.

Purchased, 1891.



No. 64.

41 in. by 53 in.



No. 208.

16½ in. by 22½ in.



No. 1329.

20 in. by 27½ in.

BRONZINO (called **ANGELO DI COSIMO**). 1502—1572. *Florentine School*.

650. Portrait of a Lady.

In the rich costume of the sixteenth century, holding up her hand before her; she is dressed in a gold-quilted white satin bodice, with a blue velvet gown, the body and sleeves of which are embroidered with gold; on her neck is a pearl necklace supporting a cross. Three-quarters length, life-size.

Purchased, 1860.

651. Venus, Cupid, Folly, and Time. An Allegory.

Venus, with the apple of Discord in her hand, is reclining on a piece of blue drapery on the ground, and turning her head to kiss Cupid, kneeling behind her; Folly, unconsciously treading on a thorn, is preparing to throw a handful of roses at them; a Harpy, offering a piece of honeycomb in one hand, is holding her sting behind her in the other; behind is Time about to cover all with a veil. In one lower corner are some doves, in the other human masks. Seven figures, life-size. Originally painted for Francis I. of France.

Purchased, 1860.



No. 650. 44 in. by 31 in.



No. 651. 57 in. by 45½ in

BRONZINO (called **ANGELO DI COSIMO**) (*continue!*).**649. Portrait of a Boy.**

In a crimson and black dress, holding in his left hand the hilt of his sword. Standing, full length, life-size.

Purchased, 1860.

670. A Knight of Saint Stephen, or S. Stefano.

In his robes, and with the red cross edged with yellow on his breast. Full length, life-size, standing; his right hand holding a book and resting on a table, richly carved in the taste of the sixteenth century in Italy (cinquecento).

Presented by Mr. G. F. Watts, R.A., 1861.

704. Portrait of Cosmo I., Duke of Tuscany.

Bust, on green background.

Presented by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort, 1863.

1323. Portrait of Piero de Medici (called "Il Gotosso").

Life-size. Clad in a plum-coloured gown, the front of which is overlaid with a breast-piece of crimson velvet bordered with gold thread and seed pearls. Dark background.

Bequeathed by Sir William Drake, 1891.



No. 649.

50½ in. by 24 in.



No. 670.

81½ in. by 46½ in.



No. 704.

8½ in. by 6½ in.



No. 1,323.

22½ in. by 17½ in.

BUONARROTI (MICHELANGELO). 1475—1564. *Florentine School.*

790. The Entombment of our Lord.

Composition of seven figures, small life-size. An unfinished picture.

St. John (or Nicodemus), Joseph of Arimathæa, and Mary Magdalen are carrying the body of Christ, supported by a strap or twisted sheet, up a winding flight of steps to the tomb, prepared by Joseph among some rocks in the background. On the spectator's left is a female figure, Salome, seated on the ground with her right arm raised as if examining something in her hand not expressed in the picture ; on the opposite side are two other female figures, Mary, the wife of Cleophas, and the Virgin—the latter in obscure outline only, and kneeling on the ground.

The bare priming of the panel is left uncovered in several parts, especially in portions of costume. Condivi and Vasari mention that Michelangelo left several unfinished works in painting as well as sculpture, and among such unrecorded labours may be accounted the "Entombment." It was in the Collection of Cardinal Fesch, and was stored with a vast number of other pictures in the basement of the Falconieri Palace at Rome, whence it was removed with others to the Villa Paolina. In 1845 it was sold by the Principe di Musignano to a Roman picture dealer, from whom, in 1846, it was bought by Mr. Robert Macpherson, with some other pictures, for a small sum—the surface being so obscured by dirt that its qualities were not apparent. When washed it was inspected by several Roman connoisseurs and artists, and pronounced a work of great value. Peter von Cornelius, the eminent German painter, in evidence in an action brought against the purchaser by the Roman dealer for its recovery, declared it to be "una cosa preziosa—un vero originale di Michelangelo."

Purchased, 1868.

There is no doubt whatever that this picture is the work of the great master. The originality of the composition, the magnificent dignity of the poses, the perfection of the modelling, combined with the profound knowledge and subtle play of the anatomical



No. 790.

63½ in. by 59 in.

BUONARROTI (MICHELANGELO) (*continued*).

forms where the work is complete, and the exquisite beauty of the drapery, all stamp it as a work which if completed would have been one of the masterpieces of the world, and possible to no one but the great master of design. It is thought desirable to insist on the grand qualities of this picture because it has been ascribed to Bandinelli—a bombastic sculptor, quite incapable either of the refinement or of the subtle feeling for nature which is evident in all the finished portions of this work.

809. The Madonna and Infant Christ, St. John the Baptist, and Angels.

The Virgin is seated in the centre, holding an open book, on which the Infant Christ, standing by His mother's side, has placed His right hand ; behind Him is the little St. John ; on each side are two angels, one of whom is reading a scroll. Seven small figures, unfinished.

Formerly ascribed to Domenico Ghirlandajo.

Signor Gustavo Frizzoni, in his "Arte Italiana nella Galleria Nazionale di Londra," attributes this picture to Granacci, but the beauty of the figures, the nobility of the heads, and the fine qualities of drawing and modelling stamp it as the work of the great master himself.

Purchased, 1870.



No. 8c9.

40½ in. by 30 in.

BUONARROTI (MICHELANGELO), **SCHOOL OF.****8. A Dream of Human Life.**

A naked figure, seated, is reclining against a globe; he appears to be roused by the sound of a trumpet which an angel is blowing immediately above him. Beneath his seat is a collection of masks, illustrating the insincerity or duplicity of human dealings, and around him are visions of the many vices and depravities of mankind. Painted from a design by Michelangelo by one of his scholars.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

BYLERT (JAN VAN). 1603—1671. *Dutch School.***1292. A Family Group.**

Behind the stone balustrade of a garden terrace, parallel to the plane of the picture, a grey-bearded man in the centre, dressed in black with a broad-leaved hat, looks interestedly to his left as if addressing someone out of the picture, and points in the opposite direction. On his left, also behind the balustrade, stands a thin middle-aged woman, who seems to listen to what passes. On the other side of the man (the left of the picture), but rather more in the foreground, a stout elderly woman of cheerful aspect is seated on a stone bench. Her eyes follow the direction of the man's; her right hand rests on an apple, one of several which, with some grapes, lie on the seat. Behind her rise the trunks of two trees, and the rest of the scene is closed in by the walls of the brick dwelling-house, no sky being visible.

Purchased, 1889.



No. 8.

25 in. by 21 in.



No. 1292.

49 in. by 39½ in

CALIARI (PAOLO), called **PAOLO VERONESE**. 1528—1588. *Venetian School*.

26. The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the Fourth Century.

The saint, surrounded by ecclesiastics and other persons, is kneeling before the altar of a church, and is consecrated by a bishop : an angel brings him the mitre and crozier from above. Composition of ten figures of the natural size.

Presented by the Governors of the British Institution, 1826.

The art of the painter is seen at its best in the grouping and light and shade in this picture. The boy kneeling on the right is a masterpiece of silvery colour, and, with his red stocking, gives vivacity to the whole composition.

97. The Rape of Europa.

Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds ; the princess, struck by the beauty and gentle nature of the beast, ventured to seat herself upon his back, when the animal walked with her to the sea, and plunging in, swam with her to the island of Crete. Europa has just seated herself upon the bull, who kneels to receive her ; her attendant women are arranging her dress. She is again represented in the middle-ground about to enter the sea, and in the extreme distance the bull is swimming with her towards the island.

This is the finished study for the large picture in the Imperial Gallery at Vienna ; it is also very similar in composition to the picture of the same subject by this painter in the Ducal Palace at Venice.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 26.

113 in. by 69 in.



No. 97.

23 in. by 27 in.

CALARI (PAOLO), called **PAOLO VERONESE** (*continued*).

268. The Adoration of the Magi, or the Wise Men's Offering.

The picture represents a ruined building of Roman architecture, with pillars, a portion of which is roofed with thatch and has served as a stable. Under this roof is seated the Virgin, holding in her arms the Infant, Who is receiving the adoration of the three Wise Men. A ray of light, with several winged cherubs hovering along its course, falls upon the Infant; above is a group of infant angels. The retinue of the Magi are behind, some bearing presents, others attending to their horses and camels. Some peasants are looking down from the ruins on the Divine Infant; another figure is seen on the right with some dogs. On the same side are the ox and the ass. The upper part of the background, on the left, is formed by a stately archway, through which are seen distant mountains. Below, near the right corner, is the date 1573. Composition of sixteen figures, life-size.

Purchased, 1855.

294. The Family of Darius at the Feet of Alexander, after the Battle of Issus, B.C. 333.

The royal captives having mistaken Hephæstion for Alexander, the queen-mother Sisygambis implores pardon of the conqueror, who, pointing to his friend, tells her she has not erred, for that Hephæstion is another Alexander. The elder of the two daughters, Statira, kneeling immediately behind her mother, became the wife of Alexander; she was, however, subsequently put to death by Perdiccas, at the instigation of Roxana, the second Persian wife of Alexander. The captive family, presented to the king by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals, Hephæstion and Parmenio, being on the spectator's right. In the background is a marble arcade, from the top of which many spectators are looking down. The principal figures are portraits of the Pisani family.

Purchased, 1857.

This glorious work is one of Paul Veronese's masterpieces,



No. 268.

139 in. by 127 in.



No. 294.

92½ in. by 186½ in.

CALIARI (PAOLO), called **PAOLO VERONESE** (*continued*).

Rumohr speaks of it as "perhaps the only existing criterion by which to estimate the original colouring of Paul Veronese." The lakes, for instance, in the crimson cuirass and dress of Alexander, which form such a magnificent feature in the composition, are as fresh as when first painted, as, indeed, is the whole picture. The group on the right stands out unique of its kind for its masterly massing and distribution of form and colour, for the dignity of the personages reproduced, and for the life and ease of the gestures.

931. The Magdalen laying aside her Jewels.

She is kneeling at the feet of Christ; other women are attending her; some men are looking on. Scene in an arcade in a courtyard.

Wynn Ellis bequest, 1876.

1041. St. Helena. Vision of the Invention of the Cross.

The saint (a life-sized figure) reclines on a marble window seat, in sleep or reverie, resting her head upon her right hand. Through the open window are seen two cherubim bearing a cross through the air. The design appears to have been taken from a small engraving by Marc Antonio supposed to be after a drawing by Raphael.

Purchased, 1878.

In this graceful and beautiful figure the dress appears to have been originally crimson or pink. If so, it has faded to so agreeable a tone that one would hardly wish it otherwise.

1318. "Unfaithfulness." (An Allegorical Group.) (See p. 85.)

A nude female figure, seated on a bank with her back turned to the spectator, extends her arm towards a bearded man, who, sitting under a tree, grasps her right hand, while her left is employed in furtively delivering a letter to a more youthful lover on the other side. Near the latter figure are two *amorini*, one of whom supports the woman's foot. Background of sky and foliage.

Purchased from the Earl of Darnley, 1890.



No. 931.

46 in. by 64 in.



No. 1041.

77½ in. by 45 in.

CALIARI (PAOLO), called **PAOLO VERONESE** (*continued*).

1324. "Scorn." (An Allegorical Group.)

On a dislodged architectural fragment a male figure, nearly undraped, lies supine, with his head towards the spectator, raising his hands in playful deprecation as Cupid, placing his little foot on the man's chest, threatens to strike him with his bow. Towards the left two young women, seated hand in hand, look on with expressions of indifference or contempt. In the background sky and foliage.

Purchased from the Earl of Darnley, 1891.

1325. "Respect." (An Allegorical Group.)

Towards the right of the composition a female figure lies undraped and asleep on a couch hung with crimson drapery. On the left, a man, clad like a Roman warrior, who seems to have entered on the scene unwittingly, raises his hand with a gesture of surprise, and is about to retire hastily, when he is detained by an *amorino* bearing a dart. Behind is another man, whose head alone is seen. In the background an arched opening reveals the sky.

Presented by the Earl of Darnley, 1891.

1326. "Happy Union." (An Allegorical Group.)

On the left of the composition a female deity, seated on or near the terminal of a plinth, bends forward to place a chaplet of leaves on the head of a youthful bride, who kneels before her, raising an olive-branch in her left hand, while her husband, standing by her side, clasps the stem with his right. Below, a wingless cupid seeks to bind the wedded pair with a golden chain. In the corner of the picture a dog with its head upturned completes the group.

Purchased from the Earl of Darnley, 1891.

These four fine compositions of life-sized figures were probably panels in a ceiling.

CAMPAÑA (PEDRO). 1503—1570(?). *Spanish School*.

1241. Mary Magdalene led by Martha to hear the preaching of Christ.

The interior of a place of worship, with a row of columns



No. 1318 (See p. 82.) 75 in. by 74½ in.



No. 1324. 73 in. by 76 in.



No. 1325. 73 in. by 76 in.



No. 1326. 73½ in. by 89 in.



No. 1241. 11½ in. by 22½ in.

CAMPAÑA (PEDRO) (*continued*).

on each side in perspective, and an arched doorway in the end wall showing a view of buildings without. Towards the left centre, Jesus, facing to the right, is seated in a chair on a dais under a suspended canopy. He extends His right arm in addressing the congregation. His dress is a long, pale-red tunic and a brown mantle. Behind Him, stretching from the further end of the dais to the immediate foreground, is an assemblage of male listeners. On the opposite side of the scene the audience consists chiefly of women of various ages, from childhood upwards. Amongst this group, in the foreground, the kneeling figure of Mary Magdalene is conspicuous. She is encouraged by Martha, who points to the Preacher.

Purchased, 1888.

CANALE (ANTONIO), called **CANALETTO**. 1697—1768. *Venetian School*.**127. A View in Venice.**

In the foreground are the sheds and yard of a stonemason ; in the middle distance are a quay and a portion of the Grand Canal, with gondolas upon it ; beyond these are various buildings ; the most conspicuous is a tall campanile, next to which are the old buildings of the Scuola della Carità, erected in 1349, now much altered, and known as the Accademia delle Belle Arti.

Presented by Sir George Beaumont, 1826.

135. Ruins and Figures.

A rather heterogeneous composition. In the foreground is the ruin of a nondescript building, partly Gothic, with classical statuary and groups of figures. A large town is seen in the distance.

Bequeathed by Lt.-Col. Ollney, 1837.



No. 127.

48 in. by 64 in.



No. 135.

21½ in by 29½ in.

CANALE (ANTONIO), called **CANALETTO** (*continued*).

163. A View on the Grand Canal, Venice.

The church, which is a principal feature in this picture, was built in the early part of the last century (1718—38), from the designs of Giovanni Scalfarotto; it is dedicated to Saints Simon and Jude, Apostles, and is known by the name of San Simeone Piccolo.

Bequeathed by Charles Long (Lord Farnborough), 1838.

937. The Scuola di San Rocco.

The Scuola di San Rocco, and the ceremony of Giovedì Santo, or Maundy Thursday, when the Doge and officers of state with the fraternity of St. Rock went in procession to the church of St. Mark to worship the miraculous blood.

The company issues from the church of San Rocco on the right, and is walking in procession under an awning; many pictures are displayed around.

This Scuola is celebrated for the numerous works of Tintoretto which it contains.

Wynn Ellis bequest, 1876.

938. Regatta on the Grand Canal.

The great building to the left is the Balbi Palace, a work of Alessandro Vittoria, at the close of the sixteenth century; and the variegated structure by its side is a temporary pavilion for the distribution of prizes. The competitors are seen in the centre of the canal, and the gala barges of the nobles are moored at the sides.

Wynn Ellis bequest, 1876.



No. 163.

49 in. by 80½ in.



No. 937.

58 in. by 79½ in.



No. 938.

46 in. by 73 in.

CANALE (ANTONIO), called **CANALETTO** (*continued*).

939. The Piazzetta of St. Mark, Venice, from the Quay.

In front are the church of St. Mark and the Campanile; on the left the Zecca, or Mint, and Library; on the right the Ducal Palace.

Wynn Ellis bequest, 1876.

940. The Ducal Palace and the Column of St. Mark, Venice.

Further on, the Ponte Della Paglia, the prisons, and the Riva degli Schiavoni; boats and other vessels at the quay.

Wynn Ellis bequest, 1876.

941. The Grimani Palace, on the Grand Canal, Venice; known as the "Ca' Grimani in San Luca."

A house and a palace on each side, and some gondolas in front. The Casa Grimani was built in the sixteenth century, from the design of M. Sammicheli, but the upper part was not completed until after his death.

Wynn Ellis bequest, 1876.

942. Eton College, 1746.

The chapel, seen on the further side of the Thames, forms the most central feature of the composition. The river, on which are some boats with figures, crosses the picture from left to right; and the near bank, with a tree on the left and some groups of figures, forms the foreground.

Wynn Ellis bequest, 1876.



No. 939.

32 in. by 42½ in.



No. 941.

12 in. by 15 in



No. 940.

24 in. by 39 in.



No. 942.

24 in. by 42 in.

CANALE (ANTONIO), called **CANALETTO** (*continued*).

1058. View on the Canal Reggio, Venice.

Bequeathed by Mr. John Henderson, 1879.

1059. San Pietro in Castello, Venice.

Bequeathed by Mr. John Henderson, 1879.

1429. Interior of the Rotunda at Ranelagh in London.

Showing the orchestra and musicians, and numerous groups promenading. On the back of the original canvas was the following inscription in Canaletto's handwriting: "Fatto nel anno 1754 in Londra per la prima ed ultima volta con ogni maggior attenzione ad istanza del Cavalier Hollis padrone mio stimatiss—Antonio del Canal detto il Canaletto." The picture having been re-lined in 1850, this inscription was covered up.

Purchased, 1894.

CAPPELLE (JAN VAN DE). 1653—(?)1686. *Dutch School*.

865. Coast Scene.

A calm, in shore at low water; in the foreground two fishing boats; one with sails set, the other stranded on the beach. Several figures in a boat leaving the shore. In the distance some sails, and a jetty on the right. Signed, J. Vr. Cappelle.

Purchased, Peel collection, 1871.



No. 1058.

18 in. by 30½ in.



No. 1059.

18 in. by 30½ in.



No. 1429.

18½ in. by 29½ in.



No. 865.

13½ in. by 18½ in.

CAPPELLE (JAN VAN DE) (*continued*).**964. River Scene with many Sailing Boats.**

In the foreground near the bank, where are a few piles, is a boat with four figures in it. A village church is seen in the distance on the right.

Wynn Ellis bequest, 1876.

965. River Scene with State Barge.

An officer's boat in the foreground on the right. Signed and dated, J. V. Capelle, 1650.

Wynn Ellis bequest, 1876.

966. River Scene.

To the right a state barge, which an officer has just left, in his boat, in the centre of the picture; the Dutch colours are floating at the stern of the boat. The barge is firing a salute. Other boats scattered about. Some piles in the foreground to the right.

Wynn Ellis bequest, 1876.

967. Shipping.

Dutch river scene, with sailing boats and ferry boat.

Wynn Ellis bequest, 1876.



No. 964.

14½ in. by 19 in.



No. 965.

33 in. by 44½ in.



No. 966.

36½ in. by 51 in.



No. 967.

47 in. by 60 in.

CARIANI (GIOVANNI DE' BUSI). (?)1480—1541. *Venetian School*.

1203. The Madonna and Child, with Saints.

In the centre of the foreground the Virgin, whose figure is seen at half-length, sits, with the Infant Christ on her lap. Her right hand rests on the shoulder of St. Mary Magdalene, who, clad in a robe and mantle of richly brocaded stuff, kneels in adoration on the left. Behind her stands St. Barbara (?), bearing a lamp and palm-branch. On the right St. Joseph, wearing a maize-coloured pallium, rests on his staff, which is represented blossoming. Below kneels a boy, probably the youthful donor, in a black gown. The figures are about two-thirds life-size. Mountainous background, with the distant view of a campanile and other buildings.

Purchased, 1886.

CARIANI, ASCRIBED TO.

41. The death of Peter the Martyr.

St. Peter the Dominican, a native of Verona, was an active agent of the Inquisition in the thirteenth century ; and having, as such, made many enemies, he was at length assassinated by one of these, named Cavina, at the entrance of a wood on the road from Milan to Como. He was attended by a single brother of his order, who is seen attacked by another assassin in the middle-ground to the right.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

CARPACCIO (VITTORE). 14 —(?)1521. *Venetian School*.

750. The Madonna and Child enthroned, with Saints ; and the Doge Giovanni Mocenigo in Adoration.

A votive picture in which the Doge, with banner in hand, kneels before the Virgin, supplicating her protection on the occasion of the plague of 1478. The gold vase on the small altar before the throne of the Virgin is supposed to contain *farmachi*, or medicaments, for which a blessing is invoked in favour of the city and Republic of Venice, according to the words of the inscription below : URBEM REM : VENETAM SERVA. VENETUMQ.



No. 1203.

33 in. by 45 in.



No. 41.

40½ in. by 57½ in.



No. 750.

72 in. by 116 in.

CARPACCIO (VITTORE) (*continued*).

SENATUM. ET MIHI SI MEREOR. VIRGO SUPERNA AVE. Behind the kneeling Doge is his patron saint, John the Baptist ; on the opposite side of the picture, by the throne of the Virgin, is St. Christopher with his staff, bearing the Infant Christ on his shoulders. Landscape background, figures nearly life-size.

Purchased, 1865.

CARACCI (AGOSTINO). 1537—1602. *Bolognese School*.**147. Cephalus and Aurora.**

Cephalus, while on a hunting expedition on Mount Hymettus, is forcibly carried off by Aurora, who was enamoured of him. The aged Tithonus, her husband, is represented in the foreground sleeping. Figures larger than life.

Presented by the Earl of Ellesmere, 1837.

148. Galatea.

The sea-nymph Galatea is borne on the ocean by Glaucus, or some other marine deity, preceded by a Triton blowing his horn, and surrounded by nereids and cupids on dolphins. Some of the cupids, bearing torches and bow and arrow, are sporting in the air ; one of them, as if stunned by the noise made by the marine horn of the Triton, holds his hands to his ears.

Presented by the Earl of Ellesmere, 1837.

These two cartoons are the original designs made by Agostino Caracci for the frescoes of the two principal lateral compartments of the ceiling of the Great Gallery of the Farnese Palace at Rome, which was painted principally by Annibale Caracci, and remains the greatest monument of his genius. The great success of these two paintings is said to have led to the separation of the two brothers, by exciting the jealousy of Annibale.



No. 147.

160 in. by 80 in.



No. 148.

163½ in. by 80½ in.

CARACCI (ANNIBALE). 1560—1609. *Bolognese School*.

9. Christ appearing to Simon Peter after His Resurrection.

St. Peter, according to a legend of the Roman Church, when flying from Rome to avoid persecution, was surprised on the Appian Way by a vision of Christ bearing His cross; and on asking, "Lord, whither goest thou?" was answered, "To Rome, to be crucified again." Feeling thus rebuked for his own pusillanimity, he returned to the city, and was shortly afterwards crucified, about the year 64 or 65, during the reign of the Emperor Nero. The keys are attached to the girdle of St. Peter. Small full-length figures.

Purchased, 1826.

25. St. John in the Wilderness.

"And the child grew, and waxed strong in spirit, and was in the deserts till the day of his shewing unto Israel."—Luke i. 80.

A rocky picturesque landscape; St. John is reclining upon a skin, and holds in his left hand the standard of the Lamb, the symbol of his mission; while with his right he is catching water in a cup from a stream which flows from the rocks. Whole figure, less than life-size.

Purchased, Angerstein collection, 1824.

56. Landscape, with Figures.

A lake or river scene, with much foliage, and mountains in the distance. On the water are parties of pleasure; in the foreground are an angler and another figure conversing.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

63. Landscape, with Figures.

A rocky and woody landscape, with mountains in the distance, and a party of figures on foot and on horseback; supposed to represent Prince Giustiniani and attendants returning from the chase; in the middle distance, to the right, is a villa situated upon a rocky eminence.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 9. 30 in. by 21 in.



No. 25. 65 in. by 37 in.



No. 56. 37½ in. by 52½ in.



No. 63. 41 in. by 53 in.

CARACCI (ANNIBALE) (*continued*).

88. Erminia takes refuge with the Shepherds.

From the story of Erminia, in Tasso's *Jerusalem Delivered*.

Erminia, daughter of the King of Antioch, having disguised herself in the armour of the heroic Clorinda, leaves Jerusalem, and attempts to gain the tent of the wounded Tancred, but being discovered by some Christian soldiers, she is pursued and escapes with difficulty, eventually taking refuge among some shepherds. The picture represents that part of the story when Erminia, startled by the sound of pastoral music from the first repose which she had taken after her flight, rises, and, attracted by the rustic strains, discovers an old shepherd, whilst tending his flock, busy making curd-baskets, and listening the while to the music of three children :—

“Risorge, e là s'indrizza a passi lenti,
E vede un uom canuto all' ombre amene
Tesser fiscelle alla sua greggia accanto,
Ed ascoltar di tre fanciulli il canto.”

—*La Gerusalemme*, c. vii. st. 6.

Purchased, Angerstein collection, 1824.

93. Silenus gathering Grapes.

Two fauns are raising Silenus on a skin to enable him to pluck some grapes from a vine above his head; on each side is a stripling boy or young faun climbing the supports of the vine with a similar object. The autumnal colour of the leaves is assisted with gold leaf.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

94. Pan teaching Apollo to play on the Pipes.

Such is the title Lanzi gives to this picture. Ramdohr describes it as *Bacchus playing to Silenus*. Both figures are musicians, for the pipes of Silenus are hanging on the stem of a tree behind him; and a double flute is suspended to the tree by the side of the younger musician, who has the pipes in his hands, and appears to be watching the effect of his notes upon his companion.

Purchased, Angerstein collection, 1824.

These two pictures were painted for a harpsichord. They show Annibale Caracci in his best vein.



No. 88.

58 in. by 84 in.



No. 93.

21½ in. by 35 in.



No. 94.

14 in. by 32 in.

CARACCI (ANNIBALE) (*continued*).**198. The Temptation of St. Anthony in the Desert.**

The saint, tempted on each side by demons, is reclining on his back, and appears engrossed at the moment by a vision above of the Saviour supported by angels. At his feet is a crouching lion.

Purchased, 1846.

CARACCI (LODOVICO). 1555—1619. *Bolognese School*.**28. Susannah and the two Elders, in the Garden of Joachim, at Babylon.**

Susannah, an entire figure, is kneeling in the foreground, and is holding back her garment from the rough touch of one of the elders.

Purchased, Angerstein collection, 1824.

CATENA (VINCENZO). *Venetian School*.**234. A Warrior adoring the Infant Christ.**

On the left is the Virgin seated, with the Infant Christ on her knees; St. Joseph leans on a low wall behind. In the centre of the picture a knight in armour, with a kerchief round his head, is represented kneeling on a carpet in the act of adoring the divine Infant. In the background to the right, behind a parapet wall, is a servant holding the horse of the knight; in the distance a hilly landscape, with a church and probably a convent. Six figures, small life-size.

Purchased, 1853.

This fine picture, originally ascribed to Giorgione, may now with sufficient certainty be given to Vincenzo Catena, the analogy with the signed picture of St. Giustina in the Church of St. Simpliciana at Venice, and with other works known to be by his hand, being so close as to admit of little doubt.



No. 198.

19½ in. by 13½ in.



No. 28.

56 in. by 43 in.



No. 234.

61 in. by 103 in.

CAVALLINO (BERNARDO). 1622—1634. *Neapolitan School.*

1157. The Nativity.

In the centre of the composition the Virgin, clad in a pale crimson robe and large blue mantle, which, wrapped over her head, conceals her hair, kneels in adoration before the Infant Christ, who lies in a manger before her. Behind the Virgin is St. Joseph leaning on a staff. To the left of the manger are an ox and an ass. On the right of the picture a group of shepherds kneel or stand in various attitudes indicating respect or curiosity. In the foreground, on the left side, a female figure (St. Anna?) kneels on a stone plinth, while a small white dog at her feet springs forward towards the ox. In the background are seen portions of a half-ruined classical building.

Presented by Mr. Woodford Pilkington, 1884.

CHAMPAIGNE (PHILIPPE DE). 1602—1674. *French School.*

798. Three Portraits of Cardinal de Richelieu.

A full face and two profiles; painted for the Roman sculptor Mocchi to make a bust from, according to the following inscription on the back of the picture :—*Ritratto del Cardinale di Richelieu, di Monsu Sciampagna da Brusselles. Lo fece in Parigi per Roma, al Statuario Mocchi, quale poi fece la statua e la mando a Parigi.* Over the profile on the spectator's right are the words, *De ces deux profiles ce cy est le meilleur.*

Presented by Sir A. Wollaston Franks, 1869.

1449. Portrait of Cardinal Richelieu.

The Cardinal, in the crimson silk robes of his office, with the cross of the Order of St. Louis hung by a blue ribbon round his neck, and wearing a crimson velvet skull-cap, stands as if just risen from the chair of state behind him and about to move forward. His face is turned to the spectator, and he holds up the skirt of his robe with his left hand, showing the crimson cassock and white lace-bordered surplice beneath, and in his right hand, which is stretched out as if pointing, he holds his scarlet biretta. Behind is a massive curtain of dark material, which



No. 1157.

59½ in. by 50 in.



No. 798.

23 in. by 28½ in.



No. 1449.

101½ in. by 69 in.

CHAMPAIGNE (PHILIPPE DE) (*continued*).

throws out the figure in bold relief; and beyond is an open archway, through which is seen part of a terrace with trees and sky behind. The central head in No. 798 was evidently used as a study for this picture.

Presented by Mr. Charles Butler, 1895.

Ph. de Champaigne painted several portraits of the great Cardinal. One in the Salon Carré of the Louvre closely resembles this, but there are some differences, notably in the position of the left hand, which is somewhat more constrained in the Louvre picture.

CHARDIN (J. B. SIMÉON). 1699—1779. *French School*.**1258. Study of Still Life.**

Signed by the painter and dated 1754.

Presented by Lord Savile, G.C.B., 1888.

1664. "La Fontaine."

In a kitchen or scullery, in which are a barrel, some logs of wood and various cooking utensils, a woman in a white cap and jacket, with a blue apron and striped skirt, is drawing water from a copper "fontaine," into a black jug. Through an open door the figures of another woman and a child are partly seen.

Purchased, 1898.

CIMA (GIOVANNI BATTISTA), called **CIMA DA CONEGLIANO**. 1460—1517. *Venetian School*.**300. The Infant Christ standing on the Knees of the Virgin.**

She is sitting on a marble seat, and holding the Child with her right hand, while she supports one of His feet with her left. A hilly landscape, with a town in the background. Inscribed Joannes Baptista, P. in the lower corner to the spectator's right.

Purchased, 1858.

634. Madonna with the Infant Christ standing on her Knees.

He holds a goldfinch in His hand; a hilly landscape, with the view of a town in the background. Signed Joanes. Baptista. Coneglas. P.

Purchased, 1860.



No. 1258.

14½ in. by 17¼ in.



No. 1664.

14½ in. by 17½ in.



No. 300.

27 in. by 22½ in.



No. 634.

20½ in. by 17 in.

CIMA (GIOVANNI BATTISTA), called **CIMA DA CONEGLIANO** (*continued*).

816. The Incredulity of St. Thomas.

"And after eight days again his disciples were within, and Thomas with them: then came Jesus, the doors being shut, and stood in the midst, and said, Peace be unto you. Then saith he to Thomas, Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and he not faithless, but believing. And Thomas answered and said unto him, My Lord and my God."—John xx. 26—28.

Composition of twelve figures, two-thirds the scale of life. In the background two open windows. Signed Joanes Baptista Coneglianēsis opus, 1504. The inscription to the left of the signature, partly obliterated, gives the names of the officers of the Fraternity when the picture was painted.

Purchased, 1870.

1120. St. Jerome in the Desert.

At the base of a rock, to the right of the picture, St. Jerome, represented as an aged man with a long white beard, kneels before a rustic cross. The upper part of his figure is nude; the lower partly covered with blue drapery which has fallen round his loins. He raises a stone in his right hand, as if about to strike himself. Behind him crouches a lion. On the branch of a tree above a hawk is perched, and a serpent crawls from beneath the rock on which the cross is placed. Landscape background, with a road winding round a hill to the right, and mountains in the distance.

Purchased, Hamilton collection, 1882.

1310. "Ecce Homo."

Life-size, bust-length. The head of Christ is crowned with thorns, and blood flows from the wounds on His brow. The eyes suffused with tears, and slightly parted lips, give an intensely pathetic expression to the face. The shoulders are covered with dark blue drapery.

Purchased, 1890.



No. 816.

115 in. by 78 in.



No. 1120.

12½ in. by 9¾ in.



No. 1310.

14 in. by 11 in.

CIMABUE (GIOVANNI) 1240(?)—1302(?). *Florentine School.*

565. The Madonna and Child enthroned, Angels adoring.

The Virgin is seated, and holds the Child sitting on her left knee; on each side, behind the throne, are three angels in adoration. Half figures, larger than life.

Purchased, 1857.

CLOUET (FRANÇOIS), called **JANET**, ASCRIBED TO.

660. A Man's Portrait.

In the costume of the sixteenth century. Small figure, bust. Dated 1543.

Purchased, 1860.

1190. Portrait of a Boy.

Bust-length; life-size; head in profile. The complexion pale; the hair red and bushy. He wears an olive brown coat, the collar of which is buttoned close round the neck. Background of sage green.

Presented by Mr. G. F. Watts, R.A., 1885.

COQUES or **COCK** (GONZALES). 1618—1684. *Flemish School.*

821. A Family Group.

A gentleman in a black suit with a white lace collar, two ladies and five children, girls, in a garden before the entrance of a house; the youngest child is being taught to walk by being placed on its feet in a go-cart, which is being pushed along by another child; the oldest is playing the guitar. Two little dogs sporting in front. On the right is a fountain.

Purchased, Peel collection, 1871.



No. 565.

75 in. by 66 in.



No. 660. 12 in. by 9 in.



No. 1190. 14 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in.



No. 821.

25 in. by 33 $\frac{1}{2}$ in.

COQUES or **COCX** (GONZALES) (*continued*).

1011. Portrait of a Lady.

Half-length, in a white satin dress, with a red petticoat and blue shawl; her right hand resting on the head of a lamb, her left on the hilt of a sword. A triumphal arch in the background.

Wynn Ellis bequest, 1876.

The Five Senses, illustrated by five male figures seen at half-length, and painted about one-fourth the size of life, namely:—

1114. Sight.

A young painter, dressed in a Flemish costume of the seventeenth century, with uncovered head and long dark hair, sits at a table, holding a sketch in his right hand and a palette and brushes in his left. The blue baldrick of his sword is seen across his breast. (Supposed to be a portrait of Robert Van den Hoeck, painter and engraver, a contemporary and friend of Gonzales Coques.)

1115. Hearing.

A middle-aged man, wearing a dress of the same period, sits playing the lute close to a table on which a music-book lies.

1116. Feeling.

A young man, who has just been bled in the arm, sits holding a staff in his left hand, while the blood flows from a lancet wound into a metal dish which he holds to receive it.

1117. Smell.

A man sits in an easy attitude on a chair, over the back of which he has thrown his left arm, holding a long clay pipe, from which he is smoking.

1118. Taste.

A young man stands before a table, on which a dish of oysters is placed. A white cloth or napkin is thrown over his left arm. In his hand he holds a large glass goblet, of which he is tasting the contents.

These five pictures were purchased, 1882.

CORDELLE AGII or **CORDEGLIAGHI** (ANDREA). 14 —15 . *Venetian School.*

1409. The Mystic Marriage of St. Catherine.

In the centre of the picture the Virgin, seated, bears the



No. 1011. 7 in. by 5½ in.



No. 1114. 9½ in. by 7¾ in.



No. 1115. 9½ in. by 7¾ in.



No. 1116. 9½ in. by 7¾ in.



No. 1117. 9½ in. by 7¾ in.



No. 1118. 9½ in. by 7¾ in.



No. 1409.

24½ in. by 33¼ in.

CORDELLE AGII or **CORDEGLIAGHI** (ANDREA) (*continued*).

Infant Christ on her lap, and assists Him to place a ring on the finger of St. Catherine. St. John the Baptist stands on the left. On the lower edge of the picture is a *cartellino* inscribed as follows: + 1504, ANDREAS CORDELLE AGII DISSIPULUS IOVĀNIS BELLINI PINXIT.

Purchased, Eastlake collection, 1894.

This picture is interesting from its signature, and as being a repetition of a picture by Andrea Previtali in the church of San Giobbe at Venice. Previtali and Cordegliaghi have hitherto been supposed to be the same.

CORNELISSEN or **CORNELISZ** (JACOB). 1475 (?)—1560 (?). *Dutch School*.**657. Portraits of a Dutch Gentleman and Lady.**

Probably the donors of an altar-piece, of which these two panels are the wings. They are kneeling, with their patron saints, Peter and Paul, standing behind them.

Purchased, 1860.

COSSA (FRANCESCO DEL). 14 — 1480 (?).**597. St. Vincentius Ferrer; Dominican.**

Christ in glory above, surrounded by angels bearing the instruments of the Passion. Below stands the saint in the habit of his order. Blue sky and distant landscape of fantastic rocks and architecture, with some figures.

Purchased, 1858.

This picture was the central panel of an altar-piece. The two other panels are now in the Brera Gallery at Milan. The predella is in the possession of the Pope.

COSTA (LORENZO). 1460 (?)—1535. *Ferrarese School*.**629. The Madonna and Child enthroned, with Angels.**

On the spectator's left, St. John the Baptist and St. Peter; on the right, St. John the Evangelist and St. Philip. Small figures.

Purchased, 1859.

Costa at one period of his life did better work than this very poor altar-piece.

CRANACH (LUCAS). 1472—1553. *German School*.**291. Portrait of a Young Lady.**

In a red dress with slashed and puffed sleeves, gold chain,



No. 657. 32 in. by 10½ in.



No. 597. 60 in. by 35½ in.



No. 657. 32 in. by 10½ in.



No. 629. Centre, 65½ in. by 29 in.
Side Panels, 21½ in. and 43 in. by 22½ in.



No. 291. 11 in. by 10 in.

CRANACH (LUCAS) (*continued*).

and necklace; her gloves slashed for rings. Small figure, half-length.

Purchased, 1857.

CREDI (LORENZO DI). 1459—1537. *Florentine School*.**593. The Virgin and Child.**

The Virgin is seated under a portico in a garden, holding the Child to her breast.

Purchased, 1857.

648. The Virgin adoring the Infant Christ.

The Child is resting on a pillow on the ground; the Virgin is kneeling before Him in adoration. Landscape background, with a ruin, and the angel appearing to the shepherds in the distance.

Purchased, 1857.

CRIVELLI (CARLO). 1430 (?)—1493 (?). *Venetian School*.**602. The Dead Christ: a Pietà.**

Two infant angels support the body of the Saviour, half seen above the edge of the tomb.

Purchased 1859.

This little picture, full of the deepest pathos, and showing a masterly sense of design, is one of this attractive painter's most accomplished works.

668. The Beato Ferretti.

Kneeling in a rocky landscape, in adoration; a vision of the Virgin and Child, surrounded by the *Mandorla* or *Vesica* glory, is seen above; on the ground before him is an open book. The background to the right is a village street, and in the foreground to the left are two ducks on a piece of water, near which are lying a pair of clogs; in the upper part of the picture is a festoon of fruit.

Purchased, 1861.



No. 593.

27½ in. by 19½ in.



No. 648.

34 in. by 23½ in.



No. 602.

28½ in. by 22 in.



No. 668.

55½ in. by 34½ in.

CRIVELLI (CARLO) (*continued*).**724. The Madonna and Child enthroned, with St. Jerome and St. Sebastian.**

Enriched with fruit and flowers. Known from the swallow introduced as the "Madonna della Rondine." In a predella below are St. Catherine, St. Jerome in the Wilderness, the Nativity of our Lord, the Martyrdom of St. Sebastian, and St. George and the Dragon.

Purchased, 1862.

739. The Annunciation.

An elegant house and interior court ; the Virgin is seen below, in her chamber, kneeling in prayer, on the spectator's right. A golden ray from a glory above, piercing the house wall, has struck her head, over which is hovering a dove, the symbol of the Holy Spirit. The Angel of the Annunciation is kneeling opposite the Virgin in the open court, and at his side is, also kneeling, St. Emidius, the patron of Ascoli, with a model of the city in his hand. The picture is rich in accessories, comprising several small figures, a peacock, and other birds, fruit, vases of flowers, tapestry, etc. The architecture is rich, many of the ornamental portions being gilt.

At the bottom of the picture are written in large letters, between three coats of arms, the words **LIBERTAS ECCLESIASTICA** ; the arms are those of the then bishop of Ascoli, Prospero Caffarelli, of the reigning Pope Innocent VIII., and of the city of Ascoli. The painter has also inserted his signature, and the year of the painting : **OPUS KAROLI CRIVELLI VENETI, 1486.**

Presented by Lord Taunton, 1864.



No. 724. 59 in. by 42½ in.
Predella Pictures, 11½ in. by 8½ in., 13 in., and 14½ in.



No. 739. 82½ in. by 58½ in.

CRIVELLI (CARLO) (*continued*).

788. The Madonna and Child enthroned, surrounded by Saints.

An altar-piece in three stages and thirteen compartments, painted in tempera, on wood.

Lower Stage (five pictures). In the centre is the Madonna, with a jewelled crown, and seated on a marble throne, with the Infant Christ sleeping in her lap. Inscribed below the throne: OPUS KAROLI CRIVELLI VENETI, 1476.

On the Virgin's right, next to her, is St. Peter, in pontifical robes, with the triple tiara on his head, his costume being enriched with portions in relief and studded with imitation pearls and other jewels; in his left hand he holds his pastoral staff, and in his right, a book and the two keys.

Beyond St. Peter is St. John the Baptist, in the Wilderness, with cross and scroll bearing the motto *Ecce Agnus Dei*.

On the left of the Virgin is St. Catherine of Alexandria, her right hand resting on a wheel; in her left she holds the palm of martyrdom.

Beyond St. Catherine is St. Domenick, seen in profile, who holds in his left hand a book and a lily.

Second Stage (four pictures). Over the Baptist is St. Francis with the stigmata; over St. Peter, St. Andrew the Apostle, with cross and book; over St. Catherine, St. Stephen, the protomartyr, with a book, and stones, the emblems of his martyrdom; and over St. Domenick is St. Thomas Aquinas, with book and the model of a church.

Third Stage or *Cuspidi* (four pictures). Over the canopy of the Virgin, in the centre, are the Archangel Michael, trampling on the dragon, with a sword in his right hand and a pair of scales in the left, weighing a man and woman who are of light weight; and St. Lucy with the palm of martyrdom in her right hand, and carrying her eyes in a plate, in her left. On the right of this centre group is St. Jerome, in his cardinal robes, and carrying the



No. 788. Lower Stage (Madonna), 51½ in. by 25 in. ; other Panels, 48 in. by 16 in. each ; Second Stage, 23 in. by 16 in. each ; Third Stage, 35 in. by 10½ in. each.

CRIVELLI (CARLO) (*continued*).

model of a church ; on the left hand St. Peter, Martyr, with the sword of his martyrdom on his head.

The date of this grand work is recorded as 1476.

Purchased, 1868.

807. The Madonna and Child enthroned.

On her right St. Francis ; on the left St. Sebastian, pierced with arrows and tied to a pillar ; near the foot of St. Francis is a snail. The Donatrix, a small figure of a Dominican nun, is kneeling at the foot of the throne. Signed on a blue label, OPUS. CAROLI. CRIVELLI. VENETI. MILES. 1491.

Presented by Elizabeth Mary, Marchioness of Westminster, 1870.

906. The Madonna in Ecstasy.

The Virgin, covered by a mantle of blue and gold, is standing in a marble recess, looking up to the Almighty and the dove, seen above ; two angels bear a scroll, and support a crown over her head ; in the scroll is written, *Ut in mente Dei ab initio concepta fui, ita et facta sum.*

A rich piece of drapery is hung behind her ; and on her right hand is placed a painted majolica jug containing carnations and red and white roses ; on the other side is a glass vase holding a lily. Signed and dated, KAROLI CHRIVELLI VENETI MILITIS PINSIT, 1492.

Purchased, 1874.

907. St. Catherine and St. Mary Magdalene.

Small entire figures, with their attributes, standing in niches.

Purchased, 1874.



No. 807.

69 in. by 58 in.



No. 906. 75 in. by 36 in.



No. 907.

14½ in. by 7¼ in. each panel.

CUYP (AELBERT). 1620—1691. *Dutch School.*

53. Landscape, with Cattle and Figures; Evening.

A man dressed in a red coat, seated on a grey horse, conversing with a female standing near him, and pointing to the opposite side of the picture, is a very prominent feature in this composition; some cattle and sheep add to the beauty of the group. The figures are finely relieved by foliage, and a sloping hill behind, which is made to retire by the branches of a wide-spreading tree overhanging this part of the picture. On the opposite side is a picturesque sheet of water, at the further bank of which three horsemen are refreshing their steeds; the distance is bounded by low hills; two dogs, a goat, and the stump of a tree occupy the foreground on this side. A sunny atmosphere pervades the whole picture.

Purchased, Angerstein collection, 1824.

797. A Man's Portrait.

Bust, life-size; a small skull-cap on his head. Signed, *Ætatis 56, 1649. A. Cuyp fecit.*

Purchased, 1869.

822. Horseman and Cows in a Meadow; Evening.

The mounted man is conversing with a herdsman and a boy. To the left a dog, and a man lying asleep on the ground. Signed A. Cuyp.

Purchased, Peel collection, 1871.

823. River Scene, with Cattle.

A broad river, probably the Meuse; a herdsman with cattle watering on the bank; to the left a boat with two anglers; several small sailing-boats in mid-stream. Signed A. Cuyp.

Purchased, Peel collection, 1871.



No. 53.

52 in. by 78 in.



No. 797.

27 in. by 23½ in.



No. 822.

32½ in. by 42½ in.



No. 823.

18 in. by 29 in.

CUYP (AELBERT) (*continued*).

824. Ruined Castle in a Lake.

In the background is a lofty hill, and on the opposite side of the lake are some figures. In the foreground to the right a horseman is conversing with a shepherd.

Purchased, Peel collection, 1871.

960. The Windmills.

Landscape, with a view of a town in the middle ground, of which three windmills are conspicuous objects. A milkmaid is on the dyke and a man on horseback in the foreground; to the left is a river.

Wynn Ellis bequest, 1876.

961. Cattle and Figures.

Evening, milking time. Four cows and a milkmaid with her cans in a meadow form the subject of the picture. The city of Dort is seen in the background. Known as the "Large Dort." Signed A. Cuyp.

Wynn Ellis bequest, 1876.

962. Cattle and Figures.

Evening. Five cows and herdsman are grouped in a meadow. In the distance is the town of Dort. Known as the "Small Dort." Signed A. Cuyp.

Wynn Ellis bequest, 1876.



No. 824.

12½ in. by 21 in. No. 960.



44½ in. by 76½ in.



No. 961.

62 in. by 78 in.



No. 962.

26½ in by 39½ in.

CUYP (AELBERT) (*continued*).

1289. Landscape, with Cattle and Figures.

On a greensward, close to the shore of a river or canal, three cows are lying, while a fourth stands by their side. Beyond them a boy is mounted on a black horse. A shepherd and a peasant girl, standing on the right, complete the group. The opposite bank is occupied by low-lying land, above which, on the left of the horizon, is seen a lofty castle.

Bequeathed by Mr. John Stainforth Beckett, 1889.

DAVID (GHEERAERT). 14 —1523. *Flemish School*.

1045. A Canon and his Patron Saints. (Formerly the right wing of the Reredos of the Altar of St. John the Baptist and St. Mary Magdalene in the Collegiate Church of St. Donatian at Bruges.)

In the foreground of a hilly and richly wooded landscape the donor kneels in adoration. Immediately behind him stands his patron, St. Bernardine of Siena, in the habit of the Friars Minor, extending his right hand in sign of protection, and holding in his left a large book knobbed and clasped with gold, and having on its cover the Holy Name of Jesus in gold on a ground of blue enamel. To the left, in the rear of the donor, but a little nearer the spectator, stands St. Martin, wearing the alb and a cope of red velvet fringed with black, the broad border of which is wrought in gold and embroidered in colours with figures of St. Anthony (?), St. Donatian, St. Martin, St. Bernardine, St. John the Baptist, and St. Mary Magdalene. The embroidery on the hood represents the Adoration of the Magi. Upon the morse is a group in relief of St. Martin dividing his cloak with the beggar. With his right hand he makes the sign of benediction, and holds with his left his golden pastoral staff of fine design, having within its floriated crook a group of the Virgin and Child with an adoring angel. In advance of the Canon, to the right, and bending towards him in exhortation, is St. Donatian, in processional vestments, bearing an archiepiscopal cross of wrought gold, silver, and enamel, together with his attribute, a wheel set round with five tapers. His cope is of gold and black



No. 1289.

14½ in. by 19½ in.



No. 1045.

40½ in. by 36½ in.

DAVID (GHEERAERT) (*continued*).

brocade lined with blue, and is a marvel of finish and imitative painting. On its superb morse are seen a group of the Virgin and Child, with two angels who sound musical instruments, the whole under a canopy of tabernacle work. His mitre is black, laden with pearls and precious stones; his gloves are pale rose colour. On the extreme left, in the middle distance, and on a road issuing from the wood, a beggar limps with the aid of a crutch towards the group, imploring alms.

Bequeathed by Mr. William Benoni White, 1878.

1432. The Mystic Marriage of St. Catherine.

The scene is laid in a fenced garden with flowers, surrounded by a walled vineyard, beyond which are seen the buildings of a town. The Virgin is seated in the centre on a throne covered with scarlet drapery between two columns of red marble. She is dressed in a dark blue tunic lined with fur, and a mantle of the same colour with a narrow border of gold embroidery; behind her hangs a cloth of black and gold brocade. The Infant Christ has a coral rosary round his neck, and with his right hand places the ring on St. Catherine's finger. She is dressed in crimson and gold brocade with ermine lining, and wears a beautifully-designed crown of gold and jewels. On the right of the picture are seated St. Barbara, holding an open book in her hands, and St. Mary Magdalene with the vase of precious ointment in her lap. In front of St. Catherine on the left kneels the Canon Richard van der Capelle, the donor of the picture, accompanied by his greyhound, on whose collar is a shield bearing the canon's arms. Before him on a floor of rich marble lie a breviary of blue velvet and his cantor's staff. In the vineyard is an angel gathering grapes. The details of this picture are carried out with marvellous care and finish, and the whole displays the utmost perfection of execution.

Bequeathed by Mrs. Lyne Stephens, 1895.

DECKER (CORNELIUS GERRITZ). 16 — 1678. *Dutch School*.**134. Landscape, with Buildings and Figures.**

Bequeathed by Lt.-Col. Ollney, 1837.



No. 1432.

41 $\frac{1}{4}$ in. by 56 $\frac{1}{2}$ in



No. 134.

25 in. by 19 in.

J *

DECKER (CORNELIUS GERRITZ) (*continued*).

1341. Landscape, with Figures.

A woodland scene. On the left a shallow stream, forded in middle distance by a horseman. On the right, rustic steps intersect a steep bank at the foot of a path leading to a cottage, outside which peasants are grouped under the shade of lofty oak-trees. In the foreground, felled timber. Above, a blue sky, across which fleecy clouds are drifting. Signed C. D. 1669. Purchased, 1891.

DELEN (DIRCK VAN). 1607 (?)—1673 (?). *Dutch School*.

1010. Extensive Palatial Buildings, in Variegated Marbles of Renaissance Architecture, and adorned with Statues.

In the foreground is a marble fountain, with various statues, and surmounted by a gilt bronze group of Hercules and the hydra. On the left, the palace in the foreground is in shadow; the distance is in full sunlight. The figures are perhaps by Anton Palamedes (1601—1673).

Wynn Ellis bequest, 1876.

DIETRICH (JOHANN WILHELM ERNST). 1712—1774. *German School*.

205. The Itinerant Musicians.

Bequeathed by Mr. Richard Simmons, 1846.

DOLCI (CARLO). 1616—1686. *Florentine School*.

934. Virgin and Child.

The Virgin presenting flowers from a basket to the Divine Infant, who is standing nearly naked, with her hand round Him holding a loose veil to His body.

Wynn Ellis bequest, 1876.

DOMENICO VENEZIANO. 14 — 1461.

766. Head of a Saint.

A monk, in black, with shaven crown and face. Blue background.

767. Head of a Saint.

A monk, in black, with a long grey beard, looking down upon a closed book. Blue background.

Both are portions of a fresco.

Purchased, Eastlake collection, 1867.



No. 1341.

25½ in. by 30½ in.



No. 205

17¼ in. by 13 in.



No. 1010.

18 in. by 24 in.



No. 766.

17 in. by 13 in.



No. 934.

30½ in. by 24½ in.



No. 767.

16 in. by 13 in.

DOMENICO VENEZIANO (*continued*).**1215. The Madonna and Child enthroned.**

The Virgin, a life-size figure, clad in a diapered red robe and a blue mantle, is seated on a throne richly inlaid with marbles and mosaic, supporting on her knees the Infant Christ, Who, standing erect, makes the sign of benediction. Above, surrounded by a radiating glory, appear the head and outstretched arms of a figure representing the Almighty, from Whom the Holy Spirit descends in the form of a flying dove.

Signed on the step of the throne—*Domicvs D. Veneciis, P.*
Fresco, transferred to canvas.

Presented by the Earl of Crawford and Balcarres, 1886.

This fresco was detached from the wall of the chapel where it was painted. It was much damaged, and was ill restored; but since its acquisition by the National Gallery the restorations have been in great part removed. It remains, nevertheless, a ruin, although a grand one.

DONCK (G.). About 1636. *Dutch School*.**1305. Portraits of Jan van Hensbeeck and his Wife, Maria Koeck.**

The lady, who wears a figured black silk gown, white muslin cuffs edged with lace, and a huge frilled muslin collar, sits under the shade of a tree. By her side stands her husband, clad in a black doublet and mantle, black breeches and white silk stockings, a large lace collar, and a black hat. Between them is their infant child. In the background is a winding river with a church and other buildings beyond. Signed and dated 1636.

Purchased, 1890.

DOSSO DOSSI (GIOVANNI). 1479 (?)—1542. *Ferrarese School*.**640. The Adoration of the Magi.**

The scene is a hilly landscape, with trees in the background, the star of the Epiphany above.

Purchased, 1860.



No. 1215.

95 in. by 47½ in.



No. 1305.

29½ in. by 40¾ in.



No. 640.

17 in. by 12¼ in.

DOSSO DOSSI (GIOVANNI) (*continued*).**1234. A Muse instructing a Poet (?)**.

This subject was probably part of the decoration of a vaulted ceiling. Two figures, bust-length, on a background of sky. The Muse (?), crowned with a garland of jasmine, seems to point towards the right, while she turns her head with an air of passionate exhortation towards a man beside her. He, resting his right hand on her shoulder, gazes steadily in the direction indicated by her. His gown and cap are black; his beard is shaven, save just before the ear, where a sprig of jasmine is tied. This head is evidently a portrait. Purchased, 1887.

DOU (GERARD). 1613—1675. *Dutch School*.**192. The Painter's own Portrait.**

He holds a pipe in his hand. Signed G. Dov.

This fine work is painted in a style unusually large and free for this master. Purchased, 1844.

825. The Poulterer's Shop.

Through the arched window of the shop a young woman, holding a bright tin pail which contains a skinned rabbit, is cheapening a hare with the shopwoman; two other figures are seen in the background. On the window-sill are a dead peahen, a fowl, and a duck; above, on the left, is hanging a birdcage; outside the shop is a cock in a basket, feeding. The lower front of the shop is elaborately decorated with a bas-relief representing some children sporting with a goat. Signed G. Dou.

Purchased, Peel collection, 1871.

968. The Painter's Wife: Bust.

She is in a green dress trimmed with white fur, a white chemi-sette, and a pearl necklace and earrings. Signed G. Dou.

Wynn Ellis bequest, 1876.

1415. Supposed Portrait of Anna Maria van Schurman.

Miniature; seen to the waist; three-quarter face. Clad in a brown velvet gown trimmed with white swansdown, over a chemi-sette of plaited linen. On her head she wears a large muslin cap.

Purchased, 1894.



No. 1234.

21 in. by 29½ in



No. 192.

7½ in. by 5½ in.



No. 968.

5½ in. by 4½ in.



No. 1415.

6 in. by 5 in.



No. 825.

23 in. by 18 in.

DOU (GERARD) (*continued*).

An old inscription on the back of the panel states that this picture is a portrait of Anna Maria van Schurman ; but it will be observed that the portrait by Jan Lievens (No. 1095 in this Collection), supposed to represent the same lady, differs in the colour of the hair, and has other points of variation which preclude the possibility of both having been painted from the same person.

DUBBELS (HENDRIK). 1620 (?)—1676. *Dutch School.***1462. A Sea-piece, with Shipping.**

Various vessels are distributed over a calm sea. On the left a barge is lying on a sandbank, with figures grouped about it.

Signed on the barge-board I. H. D.

Presented by Mr. Arthur Kay, 1895.

DUCCIO DI BUONINSEGNA. 1260 (?)—1339 (?). *Sieneſe School.***566. The Madonna and Child, with Angels; and David with Six Prophets above. St. Dominic and St. Catherine of Alexandria on the doors.**

A triptych. Purchased, 1857.

1139. The Annunciation.

Under an arcaded porch or cloister the Virgin, standing on the right hand and bearing a book of devotions, turns towards the angel, who, with a gesture of salutation, approaches from the left hand. Gold background. Purchased, 1883.

1140. Christ healing the Blind.

In the centre of the picture, our Lord, followed by His disciples, extends His right hand towards a blind man, who stands before Him, while another seems to return thanks to Heaven for a previous miracle. In the background are buildings.

Purchased, 1883.

1330. The Transfiguration.

On the summit of a rocky hill the Saviour, clad in a dark robe, the folds of which are indicated with gold lines, stands raising His right hand in benediction and bearing in His left a closed volume. At a little distance on the right and left of our Lord appear Moses and Elias in attitudes of reverence. At the foot of the mount, in



No. 1462.

12 $\frac{3}{4}$ in. by 16 $\frac{1}{8}$ in.



No. 1139.

15 $\frac{1}{2}$ in. by 16 in.



No. 566.

24 in. by 31 in.



No. 1140.

16 $\frac{1}{2}$ in. by 17 $\frac{3}{4}$ in.



No. 1330.

17 in. by 18 $\frac{1}{4}$ in.

DUCCIO DI BUONINSEGNA (*continued*).

the foreground, three disciples kneel, gazing upwards with gestures of surprise. Gold background.

Presented by Mr. Robert H. Wilson, 1891.

DUGHET (GASPARD), called **GASPARD POUSSIN**. 1613—1675. *French School*.**31. A Landscape, with Figures, representing Abraham and Isaac going to the Sacrifice.**

In the elevated foreground is a broad rocky and woody glen overhung by large forest-trees on each side ; an extensive country, bounded by the sea, appears in the distance, with mountains on the extreme left. Abraham and Isaac are seen on the right ascending the mount to the sacrifice ; Isaac bears the wood ; his father follows with a lighted torch. In the middle distance below, the two servants of Abraham are awaiting his return.

Purchased, Angerstein collection, 1824.

36. A Land Storm.

Mountain scenery ; shepherds seeking refuge for their flocks. A winding road at the outskirts of a forest occupies the foreground ; an oak in the middle of this part of the picture has just been snapped asunder by the storm, and lies prostrate on the ground. The effect of the strong wind is forcibly expressed throughout the whole scene. In the middle distance a lone building, very beautifully lighted from the bright streaks of sky in the horizon, is effectively relieved by the more distant mountain behind it. The partial light of the distance contrasts powerfully with the dark driven clouds above, and with the general gloom which pervades the picture elsewhere.

Purchased, Angerstein collection, 1824.

68. A Woody Landscape : Evening.

A view near Albano. In the foreground a shepherd boy is leading home his flock ; on the right is a thick forest of oaks ; on the left a steep bank, under the shade of which two figures are reposing.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 31.

63 in. by 78 in.



No. 36.

59 in. by 72 in.



No. 68.

19 in. by 26 in.

DUGHET (GASPARD), called **GASPARD POUSSIN** (*continued*).

95. Landscape, with Dido and Æneas taking Shelter from the Storm. Virgil, *Æneis*, iv. 119.

A pitchy cloud shall cover all the plain
With hail and thunder and tempestuous rain.
The fearful train shall take their speedy flight
Dispersed and all involved in gloomy night;
One cave a grateful shelter shall afford
To the fair princess and the Trojan lord.—*Dryden*.

This is the moment represented in the picture: Æneas and Dido are just visible at the entrance of the cave, above which are two hovering cupids; a third, at a little distance before it, is holding the bridle of the "lofty courser" of the queen. In the clouds is the goddess Juno, accompanied by Venus and Hymen, promoters of the storm.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

98. View of La Riccia.

A small town, situated on a rock, fourteen miles south-east of Rome. Horace spent the first night at this place on his journey from Rome to Brundisium; it still preserves its ancient name, Aricia. The view is from the south; the little town and its picturesque rock occupy a large portion of the picture.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

161. An Italian Landscape.

Mountain scenery, with the view of a town on the slope of a hill, and a cascade in the middle ground; snow is visible on the distant mountains. Some figures and a couple of dogs are seen in the foreground, to the left of which is a rocky bank covered with trees.

Bequeathed by Charles Long (Lord Farnborough), 1838.



No. 95.

58 in. by 88 in.



No. 98.

19 in. by 26 in.



No. 161.

32 in. by 65 in.

DUGHET (GASPARD), called **GASPARD POUSSIN** (*continued*).

1159. The Calling of Abraham.

A landscape, with figures on a small scale. On the left a group of lofty trees, the branches and foliage of which are violently agitated by the wind. Below them, a winged angel, standing by the side of a road which winds towards the foreground, accosts Abraham, pointing upwards as he does so to a figure representing the Almighty seated in the clouds above.

Purchased, 1884.

DUTCH SCHOOL: XVII. CENTURY.

1243. Portrait of a Young Man.

A young man, facing to the right, but looking at the spectator, dressed in a black doublet and mantle, and wearing a broad-leaved, steeple-crowned hat; behind him a reddish curtain, between which and a pillar on the extreme right is seen the distant sea, with a ship and a fortress on a hill. On the low window-sill is the inscription: *Cop.* and a monogram composed of the letters IC·H·F or Fe, with W below, and the date 1662.

Purchased, 1888.

1287. Interior of an Art Gallery.

A lofty room, the panelled walls of which are lined with pictures, is lighted by tall casement windows. On the left is a table, round which a group of Cavaliers stand or sit examining articles of *vertu*. Farther to the right four other gentlemen stand near a chair, on which is placed a picture.

Bequeathed by Mr. John Stainforth Beckett, 1889.

1343. Amsterdam Musketeers on Parade.

In the centre of the composition are two armed soldiers, apparently being exercised in musketry drill. Behind them stand other soldiers. On the left of the foreground is a group of richly dressed officers, two bearing halberds and another a standard



No. 1159.

79½ in. by 60 in.



No. 1243.

19 in. by 13¼ in.



No. 1287.

37½ in. by 48½ in.



No. 1343.

29 in. by 51¼ in.

DUTCH SCHOOL: XVII. CENTURY (*continued*).

embroidered with the arms of the city of Amsterdam. On the right several other officers and Cavaliers in the costume of the seventeenth century sit or stand, drinking, at the foot of a stone staircase, while one of the party leaning over the balustrade seems to give directions. In the background are gabled houses, and trees half obscured by the smoke from recent firing. Figures about 13 inches high.

Purchased, 1891.

1397. An Old Woman Sewing.

Apparently of the peasant class. She wears a black gown, a blue apron, a large linen kerchief which falls in two points on her chest, and a close-fitting linen cap which conceals her ears. On the wall behind is the engraved portrait of a gentleman, bearing an inscription in which the name of Jan van Aach occurs, with the date 1655.

Presented by Mr. Henry J. Pfungst, F.S.A., 1894.

DUYSTER (WILLIAM CORNELISZ). 1599—1635.**1386. Soldiers quarrelling over their Booty.**

The spoils are spread on a table and on the floor of a barn, in which the conflict is taking place. Towards the right of the foreground a sword encounter is being carried on between an officer, who wears a white satin doublet, large felt hat, and white feather, and his opponent, clad in a leather jerkin and scarlet breeches. Near the latter, in the corner of the picture, is another soldier examining the fuse of his matchlock. On the left of the picture a second officer, dressed in a flame-coloured suit and leather boots, stands bareheaded, grasping his sword. Close to him a soldier, shouldering a long gun, is taking aim across the table, behind which are several other men engaged in various acts of violence. Signed with monogram W.C.D., and name DUYSTER.

Purchased, 1893.

1387. Players at Tric-trac.

On the left of the picture is a table covered with a Turkey rug, at which the players sit—viz. a lady attired in a brown silk



No. 1397.

42½ in. by 32½ in.



No. 1386.

14 in. by 22 in.



No. 1387.

15½ in. by 26 in.

DUYSTER (WILLIAM CORNELISZ) (*continued*).

dress, black bodice, and red sleeves, a large starched ruff, and white apron. Opposite her sits a Cavalier wearing a blue satin jacket slashed with white, a large felt hat, and blue feather. Behind the players stand two male companions, one in the act of removing a piece from the board, and the other lighting a pipe. In the background another man sits smoking. Signed W. C. DUYSER.

Purchased, 1893.

DYCK (SIR ANTHONY VAN). 1599—1641. *Flemish School*.**49. Portrait of an Artist (?)**.

Half-length, standing, his left arm leaning on a table ; his right hand is by his side, but brought to the front, with open palm, as if to emphasise the discourse he is addressing to a person on his left, who leans forward listening respectfully. This person, and a negro, whose head is seen between, point to a marble statuette which they appear to support on the table. Columns behind, and to the left an open distance.

Purchased, Angerstein collection, 1824.

50. The Emperor Theodosius Refused Admission into the Church by St. Ambrose.

The Emperor Theodosius, after the massacre of Thessalonica in the year 390, was placed under the ban of the Church, and on his attempting afterwards to enter the Cathedral of Milan he was repulsed at the door by the Archbishop, Ambrose. Composition of, in all, eleven, but only four principal figures.

Purchased, Angerstein collection, 1824.



No. 49.

45 in. square.



No. 50.

58 in. by 45 in.

DYCK (SIR ANTHONY VAN) (*continued*).

52. Portrait of Cornelius vander Geest.

It has been generally supposed to represent Caspar Gevaerts, or Gevartius, the intimate friend of Rubens ; but from a published portrait after Van Dyck, engraved by P. Pontius, it is evident that the picture represents Cornelius vander Geest. Bust.

Purchased, Angerstein collection, 1824.

This wonderful portrait is perhaps the most perfect head ever painted by this consummate painter. Not only for the brilliancy and purity of its flesh tints, the masterly drawing, and the vitality of the expression does it rank as one of the masterpieces of portraiture existing ; but for the brushwork, of which every touch expresses with supreme dexterity all the varieties of form, surface, and texture, it is unsurpassed, perhaps unrivalled, in the history of painting. Some critics have supposed it to be by Rubens.

156. A Study of Horses.

In the upper part of the picture is a sketch of a zephyr's head. The painter intended to represent in this study the horses of Achilles, Xanthus—and Balius, the offspring of Zephyr. *Equi Achillis*, and some other words now illegible, are written on a scroll in the lower corner of the picture to the left.

Bequeathed by Lord Farnborough, 1838.

680. The Miraculous Draught of Fishes.

Composition of eleven small figures, with two boats.

"Cast the net on the right side of the ship, and ye shall find. They cast therefore, and now they were not able to draw it for the multitude of fishes."
—John xxi. 6.

"And Jesus said unto Simon, Fear not ; from henceforth thou shalt catch men."—Luke v. 10.

Painted by Van Dyck from the large picture by Rubens at Mechlin, for the engraver Bolswert to work from.

Purchased, 1861.



No. 52.

31 in. by 26 in



No. 156.

42 in. by 35 in.



No. 680.

21½ in. by 33½ in.

DYCK (SIR ANTHONY VAN) (*continued*).

877. His own Portrait.

Bust, showing the right hand.

Purchased, Peel collection, 1871.

1172. An Equestrian Portrait of Charles I., King of Great Britain and Ireland.

The king, bareheaded, but otherwise in armour with buff boots, is seen nearly in profile, mounted on a dun-coloured Spanish horse (*jineta*), advancing to the left. He holds the bridle in his left hand, while his right rests on a marshal's *bâton*. Closely following the horse is Sir Thomas Morton, the king's equerry (whose figure is only partly seen), bearing a plumed helmet. In the background, to the right, is a large tree, on the trunk of which is hung a tablet inscribed with the words—CAROLVS . I . REX MAGNÆ BRITANIÆ. To the left is a distant landscape.

This picture is, beyond reasonable doubt, the equestrian portrait of Charles which was sold for £150 amongst the effects of the Crown after his death.

Purchased, Marlborough collection, 1885.

BECKHOUT (GERBRAND VAN DEN). 1621—1674. *Dutch School*.

1459. The Wine Contract.

This group represents the four chiefs of the Wine Guild of Amsterdam seated in conversation over some deeds which are spread out on a table in the centre. They are all dressed in black, and three of them wear their hats. A pug-dog is seated on the floor by the side of the figures on the left.

Signed G. V. EECKHOUT fe, A°. 1657.

Purchased, 1895.



No. 1172.

144 in. by 114 in.



No. 877.

22½ in. by 19 in.



No. 1459.

63½ in. by 77½ in.

ELSHEIMER (ADAM). 1578—1621 (?). *German School.*

1014. The Martyrdom of St. Lawrence.

The Saint is being undressed before an image of the emperor, behind which is seen the Roman standard. The fire and gridiron are being prepared in the background. Over the head of the Saint is an angel with a palm-branch in his left hand, and pointing upwards with his right.

Wynn Ellis bequest, 1876.

1424. Tobias and the Angel.

In a thickly wooded landscape disclosing a distant view of hilly country, Tobias, on the right hand of the picture, walks barefoot and bareheaded, dragging the fish after him (Tobit, chap. vi.). He is closely followed by the angel, who, dressed in a blue robe and maize-coloured mantle, bears a staff in his hand.

Bequeathed by Mr. Samuel Sandars, 1894.

EMMANUEL. 17th century. *Greek School.*

594. Saints Cosmas and Damianus receiving the Divine Blessing according to the Greek Rite.

The Lord surrounded by the *Vesica Piscis*, or *Ichthys*, is represented above. Inscribed 'Ο 'Α Κόσμος, ὁ 'Α Δαμιανός, and signed χεῖρ Ἐμμανουὴλ ἱερέως τοῦ Τζάνε.—The hand of Emmanuel the priest, son of John. Purchased, 1857.

EMPOLI (JACOPO DA). 1554—1640. *Florentine School.*

1282. San Zenobio restoring to life a Dead Child.

The Saint, clad in episcopal vestments, and attended by ecclesiastics, stands on the left, extending his hands in prayer over the child who lies at his feet; while the boy's mother kneels by his side in a supplicating attitude. In the background are other figures.

Presented by Mr. George Salting, 1889.

ENGELBERTSZ (CORNELIS). 1468—1533. *Dutch School.*

714. Mother and Child, in a Landscape.

The mother, dressed in pale blue, is seated under a tree; the child in its mother's arms, naked, has just turned from her breast.

Presented by her Majesty the Queen, 1863.



No. 1424.

7½ in. by 10¾ in.



No. 1014.

10½ in. by 8 in.



No. 594.

26 in. by 21 in.



No. 1282.

81 in. by 63¼ in



No. 714.

13½ in. by 10½ in.

EYCK (JAN VAN). 1390(?)—1440. *Flemish School*.

186. Portraits of Jean Arnolfini and Jeanne de Chenany, his Wife,

Standing in the middle of an apartment with their hands joined. In the background are a bed, a mirror, and a window partly open; the objects in the room, and even beyond that portion of it represented in the picture—for a door and two additional figures may be distinguished—are distinctly reflected in the mirror. A branch brass chandelier hangs from the ceiling, with a candle burning in it; in the foreground is a small poodle. In the frame of the mirror are ten minute circular compartments, in which are painted subjects relating to the Passion of Christ; immediately above the mirror is written "Johannes de Eyck fuit hic," with the date 1434 below.

The history of this wonderful picture, which is certainly one of the most precious possessions in the National Collection, and, in respect of its marvellous finish, combined with the most astounding truth of imitation and effect, perhaps the most remarkable picture in the world, is so interesting that it is worth giving in full. It belonged, in 1516, to Margaret of Austria, to whom it was presented by Don Diego de Guevara, and was in her possession in 1524; the picture originally had shutters, on the outside of which the arms of Don Diego were painted. Afterwards, according to Van Mander, it passed into the possession of a barber-surgeon at Bruges, who presented it to the then Regent of the Netherlands, Mary, the sister of Charles V., and Queen Dowager of Hungary. This princess valued the picture so highly that she granted the barber-surgeon in return a pension or office worth 100 florins per annum. The picture belonged to her in 1556; it is even included in the list of valuables which she carried with her to Spain. Its subsequent history, however, shows that it either did not go to Spain or returned again to Flanders: there it must have passed into obscure hands; it was discovered by Maj.-Gen. Hay in the apartments to which he was taken, in 1815, at Brussels, to recover from wounds he had received in the battle



No. 186.

33 in. by 24½ in.

EYCK (JAN VAN) (*continued*).

of Waterloo. He purchased the picture after his recovery, and disposed of it to the British Government in 1842, when it was placed in the National Gallery. It is in perfect preservation.

222. A Man's Portrait.

In a cloak and fur collar, with a red chaperon twisted round the head like a turban.

This picture was painted, according to an inscription on the lower part of the frame, Oct. 21, 1433.

Purchased, 1851.

290. Portrait of a Man.

Wearing a dark red dress, and a green chaperon or hood with its long dependent tippet; in his hand he holds a paper with writing upon it. The lower part of the picture represents a stone parapet, on which is inscribed in Greek characters what appears to be meant for *Τιμόθεος*, Timothy. Below is written *LEAL SOUVENIR*, and under this the painter's signature as follows:—
Factū año. Dñi. 1432. 10. die Octobris. a Joh. de Eyck.

Purchased, 1857.

FABRITIUS (BERNHARD). *Second half of 17th century. Dutch School.***1338. The Adoration of the Shepherds.**

On the left of the composition the Virgin, draped in a pale crimson robe, blue mantle, and white linen head-veil, kneels by the side of the manger in which the infant Christ lies. Near her stands St. Joseph. At the foot of the manger kneel the shepherds in adoration. Behind them, towards the right, are other rustics. Above their heads an opening in the roof discloses a peep of landscape in the light of early dawn.

Purchased, 1891.

1339. The Nativity of St. John.

In the interior of a humble room the infant Saint lies in a wicker cradle, at the foot of which sits St. Elizabeth, who offers



No. 222.

10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.



No. 290.

13 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.



No. 1338.

26 in. by 23 $\frac{3}{4}$ in.



No. 1339.

14 $\frac{1}{4}$ in. by 18 $\frac{1}{2}$ in.

FABRITIUS (BERNHARD) (*continued*).

an apple to another child standing by the side of its nurse or mother. To the right of the picture St. Zacharias, seated, writes on a tablet. On the left a wood fire is burning. In the shade of the background are seen three other figures.

Purchased, 1891.

FERRARESE SCHOOL: EARLY XVI. CENTURY.**1062. A Battle-piece.**

In the centre a king or general in armour, on a white horse, raises his curved sword as if to encourage his followers. Other horsemen are engaged in fight on each side, their horses rearing over the bodies of the dead and wounded.

Purchased, 1879.

FERRARI (GAUDENZIO). 1481—1547(?). *Lombard School.***1465. The Resurrection.**

The figure of our Lord holding the banner in His hand, and with an ample white drapery floating round Him, is rising from the tomb, which is in the form of a sarcophagus of purplish marble. The background is a simple blue sky with mountains low down on the horizon.

This picture formed the centre compartment of an altar-piece.

Purchased, 1895.

FILIFEPI (SANDRO), called **BOTTICELLI**. 1447—1510. *Florentine School.***275. The Virgin and Child, St. John the Baptist, and an Angel.**

The Virgin, richly dressed in gold brocade, is holding the Child to her bosom. St. John and the angel are standing one on each side, a little behind the Virgin, in the act of adoring the Divine Infant. Half-figures, small life-size.

Purchased, 1855.

626. Portrait of a Young Man.

Bust-length: clad in a close brown dress and a red cap; full face.

Once ascribed to Masaccio, but without good foundation.

Purchased, 1859.



No. 1062.

28 in. by 37 in.



No. 626.

14 in. by 11 in.



No. 1465.

60 in. by 33 in.



No. 275.

33 in. diameter.

FILIFEPI (SANDRO), called **BOTTICELLI** (*continued*).

782. The Madonna and Child.

The Infant Christ is embracing the mother, who is seated at an open window.

Purchased, 1867.

915. Mars and Venus.

The goddess robed in white and gold, with a jewel on her neck, is reclining on the spectator's left, with her right arm supported on a crimson cushion. Mars on the other side, asleep, near her; four young satyrs are playing with his arms and armour, one attempting to rouse him by blowing a shell.

Purchased, 1874.

It may be noted that the beautiful head of the Venus in this picture is from the same original as that of the Virgin in No. 275.

1034. The Nativity of the Saviour.

Beneath a thatched penthouse fronting an opening in some white rocks, with a background of distant trees, the Virgin Mother kneels in prayer over the Child, who, reclining against a pack-saddle, looks up towards her. St. Joseph is crouched near, as if asleep. Behind are an ox and an ass feeding from a wicker crib; on the left the three Magi; on the right three shepherds kneel in adoration, attended by angels. Three angels kneel on the thatch of the shed, singing from a book held by the central one. In the rocky foreground three long-robed young men crowned with myrtle, and three angels, embrace in joy; whilst demons seek to hide themselves in the crevices of the rocks. High above, the heavens open in a golden glory, and a choir of twelve angels hand-in-hand wheel round in exultant dance, singing, and bearing olive-branches and banderoles, with crowns dependent from them. The subject is conceived in a manner highly mystical and symbolical, expressive of the effects of the Advent upon the good and the evil. Above the picture, on a grey ground, is an inscription in Greek characters.

Purchased, 1878.

This fascinating picture is a delightful example of Sandro Botticelli's exquisite and original imaginative powers.



No. 915.

27½ in. by 68 in.



No. 782.

33 in. by 25½ in.



No. 1034.

42½ in. by 29½ in.

FILIFEPI (SANDRO), called **BOTTICELLI** (*continued*).

1126. The Assumption of the Virgin.

High in the upper and celestial portion of the composition is seated the Saviour in glory, having on His knee an open volume inscribed with the mystic letters A and Ω. To His right kneels the ascended Virgin, towards whom He makes the sign of benediction. On each side is a band of cherubim and seraphim, in whose ranks are seen St. Peter, St. John the Baptist, and St. Mary Magdalene. Lower down are two great zones of figures comprehending the angelic hierarchy, together with the patriarchs, prophets, apostles, evangelists, martyrs, confessors, doctors of the church, and virgins.

In the terrestrial and lower part of the picture the apostles are gathered round the Virgin's tomb, out of which lilies have sprung. To the left kneels the donor, Matteo Palmieri; to the right, his wife. Beyond, the widespread landscape reveals the valley of the Arno, the city of Florence, and the town of Prato (?) with mountains behind.

Purchased, Hamilton Palace collection, 1882.

This picture is described by Vasari, and has a curious history; there seems reason to believe that it was not executed by Botticelli, though, doubtless, designed by him, but by an artist named Botticini, an inferior painter, only one of whose works has been identified with certainty. See the note to the description of the picture in the Official Catalogue of the National Gallery.

FILIFEPI (SANDRO), called **BOTTICELLI, SCHOOL OF.**

226. The Virgin and Child, St. John the Baptist, and Angels.

The Virgin is seated in a garden, with the Child on her knees; two angels are holding a crown over her head. St. John, kneeling by her side, is adoring the Divine Infant. Five figures, small life-size.

Purchased, 1855.

A copy of a picture by Botticelli in the Rospigliosi Palace at Rome.



No. 1126.

89 in. by 147½ in.



No. 226.

44½ in. diameter.

FILIFEPI (SANDRO), called **BOTTICELLI, SCHOOL OF** (*continued*).

916. Venus reclining, with Cupids.

Venus is dressed in white, and rests with her right elbow on a cushion; three cupids or amorini at her side are sporting with fruit and roses. In the background is a hilly landscape.

Purchased, 1874.

FIORRENZO DI LORENZO. *Second half of 15th century. Umbrian School.*

1103. Portions of an Altar-piece.

In the central panel the Virgin sits enthroned, with hands crossed on her breast adoring the Infant Saviour, Who lies across her lap. Below, on each side, St. Francis and St. Bernardino, kneeling, recommend to her intercession a worshipper who kneels between them, and is represented on a smaller scale than the other figures. Four angels flank the throne of the Virgin. The compartments containing the figures of St. John the Baptist and St. Bartholomew were originally at one side of the central panel, but have been placed on each side for symmetry, the corresponding twin panels being lost. The background throughout is of gold, engraved with a rich and beautiful pattern.

Purchased, 1881.

FLEMISH SCHOOLS: XV. AND EARLY XVI. CENTURIES.

264. A Count of Hennegau (Hainault) with his patron Saint, Ambrose.

The Count is represented as a Cistercian monk praying, in abbot's robes, with the crosier on his arm and a richly ornamented mitre by his side. On the front of the mitre is embroidered the Crucifixion, with the Virgin and St. John by the side of the cross. Behind the kneeling figure is the saint, in a richly-embroidered stole, and wearing the bishop's mitre, holding a cross in his left hand and a scourge in his right. The execution of the costume, jewellery, etc., is extremely elaborate. Small figures, half-length.

Purchased, 1854.



No. 916.

36½ in. by 68 in.



No. 1103. Centre, 47¼ in. by 31½ in. Side panels, 47 in. by 18¾ in.



No. 264.

28½ in. by 9 in.

FLEMISH SCHOOLS : XV. AND EARLY XVI. CENTURIES (*continued*).**265. The Virgin and Child.**

The Virgin with a book in her hand, the Child blowing bubbles with a straw. Seated half-length, small life-size, gold ground.

Purchased, 1854.

653. Portraits of a Man and his Wife.

The man wears a red hood ; his wife has a white kerchief on her head and a wimple. Busts, life-size.

Purchased, 1860.

696. Portrait of Marco Barbarigo, Venetian Consul in London in 1449.

He holds in his hand a letter addressed to him in London. Half-length. He was elected Doge in 1485, and died in 1486, aged 72.

Purchased, 1862.

708. The Madonna and Child.

Half-figures ; in the background a richly brocaded damask curtain.

Presented by her Majesty the Queen, 1863.

709. The Madonna and Infant Christ.

The Child naked, and held in His mother's arms, is seated on a white cushion placed on a table in front of her ; behind is a curtain.

Presented by her Majesty the Queen, 1863.

This picture is almost certainly by Hans Memlinc, being in every respect characteristic of his style, and in no way inferior to his best work.

710. Portrait of an Ecclesiastic,

Or Dominican monk, with his hands clasped as if in prayer ; in the background a church tower. Half-figure, small.

Presented by her Majesty the Queen, 1863.



No. 265. 27½ in. by 20 in.



No. 709. 16 in. by 11½ in.



No. 653.



16 in. by 11 in. each.



No. 708. 7½ in. by 6½ in.



No. 696. 9½ in. by 6½ in.



No. 710. 13½ in. by 10½ in.

FLEMISH SCHOOLS: XV. AND EARLY XVI. CENTURIES (*continued*).**774. The Madonna and Child enthroned.**

On her right kneels St. Peter, holding an open book, on which the Virgin has placed her hand; on her left kneels St. Paul, offering a pink to the Infant Christ. Gothic architecture and stained windows on one side, behind the throne; a landscape on the other side.

Purchased, Eastlake collection, 1867.

783. The Exhumation of St. Hubert, Bishop of Liège, in the Eighth Century.

The action takes place in the choir of a handsome Gothic church; over the altar is a statue of St. Peter, and on the altar is the shrine of St. Hubert. The body of the saint in his robes, and with the mitre on his head, is supported by two monks just above the opening of the grave; at his head kneels a bishop, and another bishop is incensing the body, at his feet. On this side is also standing the Frankish king, holding his crown in his hand. On each side, and behind the rails of the choir, are many spectators.

Purchased, Eastlake collection, 1868.

This picture may be by Albert Ouwater, a Netherlands painter of the 15th century. It very closely resembles the Raising of Lazarus, by that painter, in the Berlin Gallery.

943. Portrait of a Man.

Nearly full face, with thin brown hair, and beardless. In a red cap and gown, but showing the hands one laid over the other. To the left an open window, with a view of the country. This picture has been considered to be a portrait of Memlinc by himself, in the costume of the Hospital of St. John at Bruges.

Wynn Ellis bequest, 1876.



No. 774. 27½ in. by 20½ in.



No. 943. 12½ in. by 8 in.



No. 783. 35½ in. by 32 in.

FLEMISH SCHOOLS: XV. AND EARLY XVI. CENTURIES (*continued*).**947. A Man's Portrait.**

He is seen in full face, dressed in black, with a gold chain round his neck; his gloves in his left hand and a paper roll in the other. A small black cap on his head.

Wynn Ellis bequest, 1876.

1036. A Man's Portrait.

Half-length. An attenuated man, of intellectual aspect, without beard. He is dressed in a cap and close vest of black velvet, with a dark mulberry-coloured gown lined with black damask. The right hand rests upon a skull, the left holds a pansy of two blossoms; green background. Purchased, 1878.

1063. Bust Portrait of a Young Man.

In a black dress, bare-headed; his hands joined as in prayer. Purchased, 1879.

1078. The Deposition from the Cross.

The body of our Lord in a sitting posture is supported by the Virgin, who clasps it in her arms, and by St. John, who stands behind it. Mary Magdalene, with the jar of ointment, kneels at the feet anointing them. St. Anna and two other female saints complete the group. In the background is a rocky eminence, in the side of which the sepulchre is hollowed.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

1079. The Adoration of the Kings.

To the left of the picture, the Virgin, with the Infant Christ on her knees, sits on a stone trough in a partly ruined building. At her feet is one of the kings in an attitude of prayer; another kneels behind him holding a golden casket. A third king of dark complexion, richly attired, enters on the right bearing a gold vessel in one hand and a turban in the other.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

These two pictures correspond so closely in treatment and colouring with a picture attributed to Gerhard van der Meire, in the church of St. Bavon at Ghent, that they are probably by the same hand.



No. 924. 15 in. by 11 in.



No. 1078. 24 $\frac{3}{4}$ in. by 24 $\frac{1}{2}$ in.



No. 1036. 10 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in.



No. 1079. 23 $\frac{1}{4}$ in. by 22 $\frac{3}{4}$ in.



No. 1063. 9 in. by 7 in.

FLEMISH SCHOOLS: XV. AND EARLY XVI. CENTURIES (*continued*).**1081. Portrait of a Man in an Attitude of Prayer.**

Half-length figure (about two-thirds life-size) dressed in black. Probably the donor of a triptych, of which this picture formed one compartment.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

1083. Christ crowned with Thorns.

Half-length figure, nearly life-size, wearing a crimson robe, but otherwise undraped. The hands upraised, showing the sacred wounds. Gold background.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

1086. Christ appearing to the Virgin Mary after His Resurrection.

Our Lord, clad in a scarlet robe, but otherwise undraped, approaches the Virgin, who is seated with a book on her knees at an open casement in a dwelling-room. His mother turns towards Him with a gesture of surprise. A half-opened door in the background reveals a garden with the Holy Sepulchre. Through the open window is seen a landscape. Figures about one-third life-size.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

1089. The Virgin and Child, with St. Elizabeth.

The Virgin, with uncovered head and long fair hair, clad in a dark-coloured robe and pale-blue mantle, sits in a garden, holding the infant Christ on her lap. By her side is St. Elizabeth, also seated, with an open book on her knees, offering fruit (?) to the Child. Landscape background, with trees and a cottage.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

1280. Christ appearing to the Virgin Mary after His Resurrection.

The Virgin, clad in a blue mantle, sits at the foot of a large bed. On the pavement, by her side, lies an open service-book. On the left of the picture our Lord, draped in a red robe, and bearing an emblematical cross, sits with upraised hands, revealing His wounds. Purchased, 1889.

This picture is much defaced by the scrolls with inscriptions which are attached to the principal personages.



No. 1081. 26½ in. by 12¾ in.



No. 1083. 17½ in. by 14¼ in.



No. 1280. 8½ in. by 6¼ in.



No. 1086. 48½ in. by 28 in.



No. 1089. 15½ in. by 12 in.

FLEMISH SCHOOLS: XV. AND EARLY XVI. CENTURIES (*continued*).**1419. The Legend of St. Giles.**

On the right hand of the picture the saint, clad in hermit's robes, sits on a rocky bank surrounded by shrubs and wild flowers. He is tenderly protecting a hind which has fled from a hunting party towards him, and his right hand is transfixed by an arrow which was intended for the animal. Kneeling before St. Giles, as though to implore forgiveness for the misadventure, is a young man richly clad in a green velvet mantle faced with scarlet and gold brocade. He is attended by a companion draped in a crimson mantle who stands by him, and who is supposed by Mr. Weale, in his catalogue of the Flemish portion of Lord Northbrook's collection, to represent the painter of the picture. An ecclesiastic kneels on the other side. In the immediate foreground is a group of irises, and to the right a plant of mullein, finished with great delicacy of execution. In the middle distance are seen retainers and huntsmen—one mounted on a white horse—near the trunk of a large tree. Beyond is a rocky landscape with the distant view of a town and hilly country.

Purchased, 1894.

1433. Portrait of a Lady.

She wears a transparent starched muslin head-dress, which, coming down as low as the eyebrows and covering the ears, yet allows the forehead and ears, and a high cap of gold and white brocade to be seen through its thin texture. She holds her hands folded in front of her, and wears a brown cloth dress with dark green lapels, confined at the waist by a leather belt, and open in front to show a crimson velvet stomacher and a white muslin *guimpe*. Bequeathed by Mrs. Lyne Stephens, 1896.

FLEMISH SCHOOL: XVII. CENTURY.**1017. A hilly, woody Landscape.**

In the middle distance a village ; in the foreground a formal flower garden with labourers at work to the right, and a bridge with an avenue beyond it in the centre ; a festive party and other figures, some playing musical instruments, in the front. Signed D. D. V., 1622. Wynn Ellis bequest, 1876.



No. 1419.

24 in. by 18 in.



No. 1433.

14 in. by 10 $\frac{3}{4}$ in.



No. 1017.

55 in by 17 in.

FOPPA (VINCENTO). 14 —1492. *Lombard School (Milan).*

729. The Adoration of the Kings.

The Virgin is seated on the left by the side of a ruined stable ; in the centre are the three kings, with their attendants, offering presents. In the background are seen the star and the city of Bethlehem, with horsemen and other travellers proceeding from one of the gates. Whole figures, small life-size ; some of the gold ornaments and stones are in relief. This picture was long attributed to Bramantino.

Purchased, 1863.

FRANCESCA (PIERO DELLA). 1415(?)—1492. *Umbrian School.*

665. The Baptism of Christ in the River Jordan.

Christ is standing in the river, under the shade of a pomegranate tree, receiving the water on His head from the cup of John ; the dove is descending upon Him. On the spectator's left are three angels witnessing the ceremony ; other figures are on the banks of the river, in the background. Composition of six principal figures.

Purchased, 1861.



No. 729.

94 in. by 83 in.



No. 665.

65½ in. by 45½ in.

FRANCESCA (PIERO DELLA) (*continued*).**758. Portrait of a Lady.**

Said to be a Contessa Palma, of Urbino. A bust in profile, life-size.

Purchased, 1866.

769. St. Michael and the Dragon.

The Archangel is standing full-length and nearly life-size, clothed in a coat of blue and gold armour, and he has large white wings ; on his feet are red socks, open in front. He stands on the slain beast or serpent, the detached head of which he holds in his left hand ; in his right he has his bloody sword. Inscribed Angelus Potentia Dei Lucha.

Purchased, Eastlake collection, 1867.

908. The Nativity of our Lord.

The Child is lying on the ground, on the corner of the mantle of the Virgin, who is kneeling in adoration ; five angels are singing, or playing on musical instruments. In the background is a ruined shed or stall, in which are seen an ox and an ass. Joseph is seated behind the Virgin on the ass's saddle ; near him are two shepherds. In the distance a hilly landscape and the view of a town. The picture was either never finished, or has been partly destroyed by an accident, and has been much restored.

Purchased, 1874.

FRENCH SCHOOL: XV. CENTURY.**1335. The Madonna.**

The head of the Virgin is covered with a hood of blue material, bordered with gold thread and pearls, which falls to the shoulders. Underneath the hood is a white linen veil, concealing the hair. The eyes are downcast and the expression is pensive. Gold background, on which a large and elaborate nimbus is stamped or engraved.

Purchased, 1891.

FUNGAI (BERNARDINO). 14 —1516. *Sieneſe School.***1331. The Virgin and Child surrounded by Cherubim.**

The Virgin; clad in a robe of crimson and gold brocade and a white mantle enriched with a large gold diaper, sits holding on



No. 758. 24 in. by 16 in.



No. 908. 49 in. by 48 in.



No. 769. 52½ in. by 23 in.



No. 1335. 13½ in. by 9¾ in.



No. 1331. 45¼ in. diameter.

FUNGA (BERNARDINO) (*continued*).

her knees the Infant Christ, who raises His right hand in benediction. Round the sacred group hover six cherubim. In the middle distance, on the right, is seen a cavalcade (the Procession of the Magi ?) descending a zigzag path over a rocky height. On the left is a ruined building, near which Joseph and Mary kneel adoring the Infant Jesus, Who lies on the ground near a manger. In the background mountainous and wooded landscape.

Presented by Mr. William Connal, Jun., 1891.

FYT (JAN). 1611—1661. *Flemish School*.**1003. Dead Birds.**

Two partridges and other small birds before the stump of a tree ; an open country to the left, and a carriage in the background to the right. Signed Joannes Fyt.

Wynn Ellis bequest, 1876.

GADDI (TADDEO), **SCHOOL OF**. 14th century.**215. Various Saints.**

Apparently St. Ambrose, St. Stephen, St. Francis, St. Paul, St. Catherine (?), St. John the Baptist, St. Matthew, and St. Benedict (?)

216. Various Saints.

St. Gregory, St. Philip (?), St. Lawrence, St. Thomas (?), St. Dominick (?), St. John, St. Peter, and St. Romuald.

These pictures, painted in tempera, appear, from the corresponding symmetrical disposition of the figures, to have formed the wings of an altar-piece.

Presented by Mr. W. Coningham, 1848.



No. 1003.

15½ in. by 22½ in.



Nos. 215 and 216.

70 in. by 40½ in. each.

GADDI (TADDEO), **SCHOOL OF** (*continued*).

579. The Baptism of Christ in the River Jordan.

In the centre picture is St. John baptising Christ, above which subject is an angel; on the spectator's left is St. Peter, on the right St. Paul.

In the predella pictures—the angel announcing the birth of St. John the Baptist to Zaccharias; the birth of St. John; his death; the feast of Herod; Herodias receiving the head of the saint from her daughter; and at the extreme ends, St. Benedict and St. Romuald; in all, eleven subjects.

579A. The Almighty, the Blessed Virgin, and St. Isaiah.

The three *cuspidi* or terminal panels of the above; in the centre, the Almighty; on the left, the Virgin; on the right, Isaiah holding a scroll containing the words, *Ecce virgo cōcipiet*.

Purchased, 1857.



Centre, $63\frac{1}{2}$ in. by 30 in. ; Sides, $48\frac{1}{2}$ in. by $14\frac{1}{2}$ in. each.



No. 579.

13 in. by 27 in.



No. 579A.

Centre, 25 in. by 10 in.; Sides, 23 in. by 10 in. each.

GELLÉE (CLAUDE), called **CLAUDE LORRAIN**. 1600—1682. *French School*.

2. Pastoral Landscape, with Figures, Illustrating the Reconciliation of Cephalus and Procris.

The principal feature of this picture is a large cluster of trees in the centre ; at the left is a stream, with cattle wading through it ; a bridge through which the stream flows and forms a small cascade, and a castellated height behind it, constitute the background on this side ; on the other is a distant view of a champaign country, bordered by mountains. To the right Cephalus is receiving from Procris the presents of Diana, the hound Lelaps, and the fatal dart with which she was subsequently killed. Signed, with a monogram, C.L.G. I.V. ROMÆ, 1645.

Purchased, Angerstein collection, 1824.

5. A Seaport at Sunset.

On the left is the gateway of a palace with steps leading down to the water, and other buildings ; on the extreme right a few ships are lying at anchor ; in the foreground are several figures, variously occupied. Towards the middle of the picture, the declining sun is already nearly level with the horizon. Signed CLAUDIO . G. I.V. ROMÆ . 1644.

Purchased, Angerstein collection, 1824.

6. Landscape, with Figures.

Supposed to represent David at the Cave of Adullam. Also called "Sinon brought before Priam."

On the right, behind the principal figures, is a broken rocky height, thinly covered with small trees and bushes ; opposite this, towards the left, is a very prominent group of trees, constituting with its foreground the principal dark mass of the picture, and giving distance to the woody castellated eminence in the middle ground behind. Immediately before the trees two warriors are hastening to join the assemblage around David. The distance is an extensive and varied country. Several groups of small figures are interspersed about the picture. Signed CLAUDIO GILLEE I.V. ROMÆ, 1658.

Bequeathed by the Rev. J. Holwell-Carr, 1831.



No. 2.

40 in. by 53 in.



No. 5.

39 in. by 51 in.



No. 6.

45 in. by 72½ in.

GELLÉE (CLAUDE), called **CLAUDE LORRAIN** (*continued*).

12. Landscape, with Figures, representing the Marriage Festival of Isaac and Rebecca.

A broad river, with a picturesque water-mill on the left hand, and a more distant bridge leading to a town on the opposite side, constitute the centre of the picture; the scene is bounded by mountains. On each side are lofty spreading trees, behind those on the left is seen a waterfall; in the foreground is a bridge of a single arch with cattle drinking from the stream which flows under it; to the right are the figures celebrating the marriage festival of Isaac and Rebecca.

Signed CLAUDIO . GIL . INV. ROMÆ . 1648 . Mariage D'isac avec Rebecca.

Purchased, Angerstein collection, 1824.

14. Seaport, with Figures, representing the Embarkation of the Queen of Sheba on the occasion of her Visit to Solomon.

The time appears to be the early morning, as the sun is represented only a little above the horizon; on the left, in the foreground, and occupying the whole height of the picture, is a Corinthian ruin, behind which is seen some shipping; on the right, extending back towards the centre of the picture, is a pile of Italian architecture, partly relieved by foliage; the queen and her attendants are descending a broad flight of steps on this side, to enter a boat, which is waiting to receive them. A ship is lying at anchor near the entrance of the port. Several figures to the right, and a boat in the centre, occupy part of the foreground. The words, *La Reine de Saba va trover Salomon*, nearly obliterated, are written in the right corner of the picture. Signed CLAUDE GIL . I.V. FAICT. POUR . SON ALTESSE . LE . DUC . DE . BULLON . A ROMA . 1648.

Purchased, Angerstein collection, 1824.

In this masterpiece of the great landscape painter the



No. 12.

59 in. by 79 in.



No. 14.

59 in. by 79 in.

GELLÉE (CLAUDE), called **CLAUDE LORRAIN** (*continued*).

spectator may almost imagine that he feels the freshness of the early morning and the breeze which sends the crisp waves rolling in from the open sea, while the limpid purity of the sunlit atmosphere and the sparkle of the sun on the water not only invite sympathy with the more exquisite aspects of Nature which is perhaps the highest achievement of this art, but are expressed with a simplicity and perfection of execution which surpass all the works of other painters in which similar effects have been attempted.

Ruskin's ill-proportioned criticisms, dwelling unduly on a certain conventionality and poverty of invention in the details of Claude's pictures, have had the unfortunate effect of blinding critics to the transcendent qualities in which he has excelled all subsequent painters, and which we see in their highest perfection in this and in the similar work, No. 30, where, as Ottley puts it, "the effect of the breeze upon the trees, and the freshness of the morning atmosphere, are expressed with a closeness of imitation bordering on illusion"; and it is to be regretted that Mr. Ruskin's ill-considered and strongly biased invective, instead of being allowed to sink into oblivion, should have been paraded afresh as a guide to public taste.

Against the cavilling of the literary critic, it is well to set the opinion of our own great landscape painter, Constable (whom no one can accuse of conventionality), who devoted himself, while on a visit to Sir George Beaumont in 1823 to making copies of two of the Claudes then in his collection at Cole-Orton Hall, and now, with others of his gift, in the National Gallery (Nos. 55 and 58). How impressed he was by the surprising excellence of Claude may be gathered from his letters to his wife at this time, to whom he writes "I am going to breakfast before the Narcissus of Claude" (No. 19 in the National Gallery). "How enchanting and lovely it is, far surpassing any other landscape I ever beheld"; and again, a week later, "I do not wonder at your being jealous of Claude. If anything could come between our love it is him," and further on,

GELLÉE (CLAUDE), called **CLAUDE LORRAIN** (*continued*).

hardly able to find words to express his enthusiasm: "The Claudes, the Claudes, are all, all, I can think of here." Nor was this, as might be supposed, the warmly expressed excitement of a young and enthusiastic artist, newly awakening to the beauties of the works of the classic masters, for Constable was then in his fiftieth year, and had already painted his principal masterpieces, including "The Hay Wain," his greatest work; and his judgment and taste were matured by incessant study from Nature and practice of his art.

GELLÉE (CLAUDE), called **CLAUDE LORRAIN** (*continued*).

19. Landscape, with Figures, representing the Story of Narcissus and Echo.

Dark shady foliage occupies the whole left of the picture, beyond which are a castellated eminence and wooded hills. The distance to the right represents a bay of the sea, with a small town on each side, and is bounded by mountains. There is also a small cluster of trees to the right of the picture. The foreground is occupied by a pool, on the farther side of which Narcissus is admiring his image in the water; above him, to the left, are two nymphs, almost hidden by the trees. The nymph lying at the extreme left is apparently the disconsolate Echo, pining for the love of Narcissus.

Painted for an English collector in 1644.

Presented by Sir George Beaumont, Bart., 1826.

30. Seaport, with the Embarkation of St. Ursula.

The water in this picture is a small basin or harbour; on the left side is a perspective view of a rich pile of architecture, on the other are harbour works and foliage, and the ships about to convey St. Ursula and her followers on their pilgrimage. The saint, with a long train of virgins, is descending a flight of steps to the boats, which are ready to convey them on board the ships. In the foreground are various figures busily occupied, some with merchandise, others with boats.

Purchased, Angerstein collection, 1824.



No. 19.

37 in. by 47 in.



No. 30.

44 in. by 59 in.

GELLÉE CLAUDE), called **CLAUDE LORRAIN** (*continued*).

55. Landscape, with Figures, representing the Death of Procris.

The scene is in a forest ; the sun is still high. In the middle ground, among the trees, may be discerned a town on the border of a small lake ; a deer is also very prominently introduced descending a hill which leads towards the lake. In the foreground Procris lies pierced by the fatal arrow from the hand of her husband Cephalus, who, followed by his hound, is hastening to her assistance.

Presented by Sir George Beaumont, Bart., 1826.

58. Landscape, with Goatherd and Goats.

A large open cluster of trees constitutes nearly the whole picture ; in the foreground is a goatherd playing the pipes while tending his goats.

Presented by Sir George Beaumont, Bart., 1826.

61. Landscape, with Figures.

Supposed to represent either the Annunciation or the Angel appearing to Hagar. The figures are in the foreground to the left ; on each side of the picture is foliage, that to the right covering a great portion of the picture. The middle ground is occupied by a broad winding river, over which a single arch conducts to a high rock, which occupies the centre of the middle distance, and which is surmounted by a castle or town. The view is bounded by low mountains.

Presented to the nation in 1826 by Sir George Beaumont, Bart., with whom, however, this picture was so great a favourite that he requested permission to have it returned to him for his lifetime ; upon Sir George's death it was restored to the National Gallery by his widow, Lady Beaumont, in 1828.



No. 55.

15 in. by 19 in.



No. 58.

20½ in. by 16 in.



No. 61.

20 in. by 17 in.

GELLÉE (CLAUDE), called **CLAUDE LORRAIN** (*continued*).

1018. A Classical Landscape.

On the right hand various buildings, including some temples ; in front two trees, a palm and another, with some ships at anchor in the harbour.

A road and a bridge in the foreground, with various figures and animals, and six large figures to the right. A part of the inscription, which is illegible, contains the names Anchises and Æneas, and has the date 1673.

Wynn Ellis bequest, 1876.

1319. Landscape and View in Rome.

On the right of the composition an ancient Ionic portico (seen from the side) and a statue of Apollo surrounded by trees. On the left a wooded slope, beyond which, in the middle distance, is seen the church of Santa Trinita de' Monti and other buildings. In the foreground a group of figures ; among them a peasant woman receiving alms. Above, a serene blue sky crossed by light clouds.

Purchased, 1890.

GERMAN SCHOOLS: XIV.—XV. CENTURY.

Under this general head are now brought together a number of works, a few of which have hitherto borne specific attributions too precise to be retained. By this arrangement the multiplication of headings is avoided, and reference to the catalogue facilitated. The history of the early German schools of art remains as yet very obscure ; and efforts to connect recorded names with extant works, even when these display striking merits, often encounter serious difficulties. The schools of Lower Germany were at first independent in aim and style ; but early in the fifteenth century they fell more or less under the influence of rising Flemish art.

SCHOOL OF COLOGNE: XIV.—XV. CENTURY.

687. The Santa Veronica, or Holy true Image of our Lord.

St. Veronica is represented holding before her the Sudarium, a white cloth bearing the miraculous portrait of the Saviour,



No. 1018.

40 in. by 53 in.



No. 1319.

23½ in. by 31½ in.



No. 687. 21½ in. by 13¼ in.

GERMAN SCHOOLS: XIV.—XV. CENTURY (*continued*).

according to the church legend, with a golden nimbus inscribed *Xps Ihs* (Christ Jesus). Head, life-size. Gold ground.

Purchased, 1862.

MASTER STEPHEN, Ascribed to.**705. Three Saints.**

Matthew, Catherine of Alexandria, and John the Evangelist. Small full-length figures, with their attributes—the angel, the wheel, and the eagle, etc. Gold background.

Presented in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

706. The Presentation in the Temple.

Composition of many small figures, on a gold ground ; in the centre is a Gothic altar, with illustrations from the stories of Samson, Abraham, and Noah, before which is standing Simeon in the robes of a priest, receiving the Child from His mother. (Luke ii. 28.)

Presented in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

The nameless painter of this picture is known as the “ Master of the ‘ Lyversberg Passion.’ ” The work so called consists of a series of eight scenes from the story of our Lord’s passion, formerly in the collection of Town-councillor Lyversberg of Cologne, but now in the museum there. One of the Lyversberg pictures bears the date 1480. All manifest Flemish influence, and the progress of realism in the school of Cologne, which, however, continued to cling to the traditional gold ground.

707. Two Saints.

Peter and Dorothy, the former holding in his right hand the gold and silver keys, in his left a pair of spectacles ; the latter carrying a basket of roses and other flowers. In the background a richly ornamented screen, with some hill-tops and the sky.

A part of an altar-piece, of which other portions are in the Pinakothek at Munich, by the painter generally known as the



No. 705.

26½ in. by 22½ in.



No. 707.

49½ in. by 27½ in.



No. 706.

32½ in. by 42 in.

GERMAN SCHOOLS: XIV.—XV. CENTURY (*continued*).

"Master of the Cologne Crucifixion." Here the Cologne school is seen in a further stage of development, towards the close of the fifteenth century.

Presented in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

*SCHOOL OF THE LOWER RHINE.***1080. The Head of St. John the Baptist, with Mourning Angels.**

The head of the saint lies on a gilt cushion in a niche enriched with decorative painting of small figures. Above hover seraphim and boy angels in attitudes of grief.

Bequeathed by Mrs. Joseph H. Green in 1880.

1085. The Virgin and Child, with Other Figures. (A Triptych.)

In the central compartment, the Virgin, with uncovered head and long flowing hair, is seated, reading from a book, which she holds in her hands. At her feet is the Infant Christ, undraped, and seated on a cushion. Attendants and angels are grouped around, the latter playing musical instruments. In the rear is a stone fountain, into which water is flowing from a richly-wrought brass or copper basin, supported on a pedestal of the same material. In the background is the façade of a mediæval church, and part of the tower, with cypress-trees to the right. In the left compartment is a kneeling figure (St. John the Baptist?), with sheep, and a background of trees. In the right-hand compartment St. John the Evangelist kneels, bearing a chalice.

*WESTPHALIAN SCHOOL: XV. CENTURY.***The MEISTER von LIESBORN.**

So called because known as the painter of some considerable works, about the year 1465, for the Abbey of Liesborn, near Münster.

254. Three Saints.

St. Ambrose, St. Exuperius Martyr, and St. Jerome. Full length, half-life size. Purchased, 1854.



No. 1080.

10½ in. by 7 in.



No. 254.

46½ in. by 26 in.



No. 1085

Central panel, 26½ in. by 17½ in.; Sides, 26½ in. by 7 in. each.

GERMAN SCHOOLS : XIV.—XV. CENTURY (*continued*).**The MEISTER von LIESBORN** (*continued*).**255. Three Saints.**

St. Gregory, St. Hilary Martyr, and St. Augustine. Full length, half-life size.

Purchased, 1854.

257. The Purification of the Virgin and the Presentation of Christ in the Temple.

The Virgin is placing the Infant in the arms of St. Simeon, who is dressed in a rich gold brocaded dalmatic. An attendant brings the offering of doves. A Gothic interior with a rich flooring of tiles. Eight small figures or portions of figures.

Purchased, 1854.

259. Head of Christ on the Cross.

With the letters I.N.R.I. A fragment of the centre compartment of the Liesborn altar-piece. Small-life size.

Purchased, 1854.

260. Three Saints.

St. John the Evangelist, St. Scholastica, and St. Benedict. Busts, small-life size, gold ground.

Purchased, 1854.

261. Three Saints.

St. Cosmas and St. Damianus, martyrs, and the Virgin Mary; the martyrs holding vessels of ointment. Busts, small-life size, gold ground.

Purchased, 1854.



No. 255.

46½ in. by 26 in.



No. 257.

37½ in. by 27 in.



No. 259.

13 in. by 11½ in.



No. 260.

22 in. by 28 in.



No. 261.

22 in. by 28 in.

GERMAN SCHOOLS: XIV.—XV. CENTURY (*continued*).*SCHOOL OF THE MEISTER VON LIESBORN.***262. The Crucifixion of Christ.**

In the form of a predella or decoration of the base of the altar-piece. In the centre is Christ on the cross; on each side are four saints; on the left St. Scholastica, Mary Magdalene, St. Anne with the Virgin in her arms, who holds the infant Christ; and the Virgin. On the right St. John the Evangelist, St. Andrew, St. Benedict, and St. Agnes with the Lamb. In the background is a representation of Jerusalem, reproduced here as a little Westphalian town. Nine small figures.

The MEISTER von WERDEN.

The painter of the following three pictures, found in the old Abbey of Werden, near Düsseldorf, is otherwise unknown:—

250. Four Saints.

St. Jerome, St. Benedict, St. Giles, and St. Romuald (?). Entire figures, half-life scale.

251. Four Saints.

St. Augustine, St. Ludger, St. Hubert, and St. Maurice. Entire figures, half-life scale.

253. The Mass of St. Hubert.

Interior of a chapel; eleven small figures, half-life scale, gold ground. The saint, in his canonicals, is represented bending before the altar; an angel from Heaven is descending with the stole, according to the legend.

The above three pictures, which probably formed folding wings of an altar-piece, were originally procured from the Abbey Church of Werden. A fourth panel, belonging to the same series, is on loan in the National Gallery of Scotland.

(?) WESTPHALIAN SCHOOL: XV. CENTURY.**1049. The Crucifixion.**

The figure of Christ, attenuated and lifeless, hangs upon a cross of dark wood between the crucified thieves, whose bodies



No. 262.

15 in. by 46½ in.



No. 250. 48 in. by 32½ in.



No. 251. 48 in. by 32½ in.



No. 253. 48 in. by 32½ in.



No. 1049.

41½ in. by 47¼ in.

GERMAN SCHOOLS: XIV.—XV. CENTURY (*continued*).

are violently contorted as in the agony of death. At the foot of the cross stand the Virgin Mary and St. John in attitudes of resigned grief. Mounted soldiers, with a crowd of other figures, are near. In the background are represented other incidents of the Passion. Beyond a mountainous landscape, with trees and buildings.

Presented by Mr. E. Shipperdson, 1847.

GERMAN SCHOOLS, OTHER: XV.—XVI. CENTURY.**658. The Death of the Virgin.**

The Virgin, having received the last offices of the Church, is lying in a bed surrounded by the twelve Apostles attending on her; above is the Deity supported by angels about to receive her soul; a composition of many small figures in a chamber with a window looking out upon a square.

This little masterpiece has been attributed to Martin Schongauer and to Hugo van der Goes. That it is the work of a painter of the Netherlands is indeed highly probable; but until decisive proof of its true origin can be adduced it may provisionally take its place here under the general title of German. An ancient copy of the composition, of about double the size, different in colouring, and cold in tone, is in the Sciarra Palace at Rome.

Purchased, 1860.

722. Portrait of a Lady, in a large white Cap, on which a Fly has settled.

She holds in her right hand a sprig of forget-me-not. Her maiden name of Hoferin is inscribed on the picture. Bust, life-size.

Formerly attributed to Sigmund Holbein. It is at any rate the work of a painter of Upper Germany, and, in point of



No. 658.

15 in. by 13½ in.



No. 722.

20¾ in. by 15½ in.

GERMAN SCHOOLS, OTHER: XV.—XVI. CENTURY (*continued*).

date, belongs to the last years of the fifteenth, or the earliest of the sixteenth, century.

Presented in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

1087. The Mocking of Christ.

A crowded composition. The Saviour wears a grey mantle thrown back over the shoulders, and revealing a figure undraped, except round the loins. Behind Him stands an officer or attendant bearing a long white reed. In front kneels a turbaned figure in a derisive attitude. In the background is the vaulted porch of a mediæval building, richly decorated with canopies and statues. Under the porch are represented other incidents of the Passion. The figures in the foreground are about one-third life-size.

Bequeathed by Mrs. Joseph H. Green, 1880.

MARTIN SCHONGAUER, PAINTED ON THE LINES OF A COMPOSITION BY.

1151. The Entombment.

In the foreground St. John the Evangelist kneeling and the Virgin standing by the side of the sepulchre, watch the body of our Lord as it is lowered into the tomb by Joseph of Arimathea and attendants standing on the other side. Landscape background.

Purchased, 1883.

GERMAN: XVI. CENTURY.**195. Portrait of a Medical Professor.**

His left hand rests upon a skull. Half-length.

Purchased, 1845.

1088. The Crucifixion.

A picture in three compartments. In the centre our Lord on the cross, with the Virgin Mary standing on the right and St. John on the left in attitudes of grief. On the side panels are two figures, probably the donor and his wife, each kneeling at a *prie-dieu*. On a hill at the back of the female figure is represented the Resurrection.

Bequeathed by Mrs. Joseph H. Green in 1880.



No. 1087. 36½ in. by 16½ in.



No. 1088. Central panel, 28½ in. by 19½ in.; Sides, 28½ in. by 8½ in. each



No. 1151.

6½ in. by 4½ in.



No. 195.

38 in. by 29½ in.

GHIRLANDAIO (DOMENICO DEL). 1449—1494. *Florentine School*.

1230. Bust Portrait of a Girl.

Under life-size, three-quarters face, turned to the right. The dress is a scarlet bodice laced in front, overlaid with a transparent gauze chemisette; green sleeves. The fair hair ripples down the sides of the face, and is altogether dressed as in the female portraits in the frescoes of Santa Maria Novella. Dark background.

Purchased, 1887.

1299. Portrait of a Youth.

Bust-length, life-size; nearly full face. Clad in a bluish-grey doublet with a narrow black collar. A dark green mantle is thrown over the left shoulder. His short bushy hair is partly concealed by a purple biretta. Background of blue sky.

Purchased, 1889.

GHIRLANDAIO (RIDOLFO DEL). 1483—1561. *Florentine School*.

1143. The Procession to Calvary.

The group passes towards the left. In the centre is seen Christ, in a long red garment, bearing His cross, and dragged onwards by a guard. St. Veronica, kneeling, receives from Him the sacred handkerchief. Behind her are the Holy Virgin, St. John the Evangelist, Mary Magdalene, and others. A mounted centurion in armour directs the march, which is headed by the executioner and soldiers. The distance is a mountainous landscape.

Purchased, 1883.



No. 1230. 16 in. by 10 $\frac{1}{4}$ in.



No. 1299. 22 in. by 14 $\frac{1}{2}$ in.



No. 1143.

65 $\frac{1}{2}$ in. by 65 in.

GIOLFINO (NICCOLÒ). 1465(?)—15 . *Veronese School.*

749. Portraits of the Giusti Family of Verona.

On one side are the males, on the other the females. Nearly half-length, life-sized figures. These pictures (now two, but formerly one) were originally the lower portion or predella of an altar-piece, in five compartments—hence the upward direction of some of the faces.

Purchased, 1864.

GIOTTO, SCHOOL OF. 1266—1336. *Tuscan School.*

276. Two Apostles.

One with the hands clasped; half figures, under life-size; a fragment.

This is a fragment from one of the wall-paintings formerly in the chapel of San Giovanni Battista, in the church of Santa Maria del Carmine, at Florence.

Purchased, 1856.

568. The Coronation of the Virgin.

The Virgin is inclining her head to receive the crown from the hands of Christ; four angels are kneeling below, in front of the throne; two of them hold golden vessels in their hands. The principal figures are small life-size.

Purchased, 1857.

GIOVENONE (GIROLAMO). 14 —15 . *Lombard School.*

1295. Madonna and Child, with Saints.

In a vestibule the Virgin sits on a canopied throne, bearing the infant Christ on her right arm and supporting with her left hand the end of a white napkin on which the Child sits. On the right of the throne stands St. Francis, on the left St. Nicholas. In front of each saint kneels one of the two donors.

Purchased, 1889.



No. 749.

21 $\frac{3}{4}$ in. by 61 $\frac{3}{4}$ in.



No. 276.

19 $\frac{1}{2}$ in. square.



No. 1295.

81 in. by 51 in.



No. 568.

71 in. by 37 in.

GIROLAMO DAI LIBRI. 1474—1556. *Veronese School.*

748. The Madonna, Infant Christ, and St. Anne.

The mother is seated in a garden under a lemon-tree, holding the Virgin in her lap; the Virgin holds in her arms the naked Child, who is standing, supported on her left hand by His mother; at her feet is the slain dragon. On each side is seen a trellis of roses; below are three angels playing musical instruments. In the middle ground are some trees and a river, beyond which is a town, with a rocky landscape in the distance. On a cartellino, of which the inscription is partly defaced, is the signature—HIERONYMUS A LIBRIS. F.

Formerly in the church of Santa Maria della Scala, in Verona.
The picture is noticed by Vasari.

Purchased, 1864.

GIROLAMO DA SANTACROCE. 16th century. *Venetian School.*

632. A Saint, reading.

Full-length, small life-size.

633. A Saint,

Holding a white standard with a red cross in one hand, and in the other a monastery or fortress. Full length, small life-size.

These two panels were formerly the doors of an altar-piece.

Purchased, 1860.



No. 748.

62 in. by 37 in.



No. 632. 47 in. by 19 in.



No. 633. 47 in. by 19 in.

GIROLAMO DA TREVISO. 1497—1544. *Venetian School.*

623. The Madonna and Child enthroned.

Under a canopy, with Saints Joseph, James, and Paul; the last is presenting the donor, the patron of the Boccaferri chapel, to the Infant Christ; behind the throne are some angels playing musical instruments. The view of a town in the background.

Signed *Ieronimus Trevisius P.*, and mentioned by Vasari as the best of the painter's works—"la migliore delle cose sue."

Purchased, 1859.

GOSSART (JAN) OF MABUSE. 1470—1541. *Flemish School.*

656. Portrait of a Man dressed in Black, with Fur over his Shoulders.

He has a rosary in his hand, and appears to be standing in a church. Architectural background. Half-length, under life-size.

Purchased, 1860.

946. A Man's Portrait.

Small half-length, holding his gloves in his left hand, his right resting on the table. He has on a gown furred with sable, and a flat cap. On the back of this picture is the brand of Charles I.—a crown with C.R.

Wynn Ellis bequest, 1876.



No. 623.

89½ in. by 58 in.



No. 656.

27 in. by 19 in.



No. 946.

9½ in. by 6½ in.

GOYA Y LUCIENTES (FRANCISCO JOSÉ DE). *Spanish School. 18th century.*

1471. The Pic-nic (La merienda campestre).

A party of people in the Spanish costume of the time are pic-nicking in the open country. A white cloth with a repast is spread on the grass under the trees. In the background are trees and mountains.

Purchased, 1896.

1472. The "Bewitched" (El hechizado por fuerza).

The scene is taken from a play by Don Antonio Zamora. A man in the dress of a priest is frightened by demons in the forms of a goat and jackasses. In the play they are merely people dressed up. The priest is pouring oil into a lamp held by the goat.

Purchased, 1896.

1473. Portrait of Doña Isabel Corbo de Porcel.

Portrait of a handsome woman in a rose-coloured satin dress almost covered by a black lace mantilla. She holds her hands on her hips, and is looking round with an air of great vivacity.

Purchased, 1896.

Goya is one of those artists whose merits have been greatly over-rated by a certain school of French critics. These three pictures represent him in his three styles—scenes of country-life, portraiture, and the demoniacal scenes of which he was so fond, and are, each in its way, good representative examples of his work.

GOYEN (JAN JOSEFSZ VAN). 1596—1656. *Dutch School.*

137. Landscape with Figures.

A cottage on a heath, with a few small figures dispersed about. A cloudy sky.

Bequeathed by Lieut.-Col. Ollney in 1837.



No. 1471.

16½ in. by 10 in.



No. 1473.

32 in. by 21¼ in.



No. 1472.

16½ in. by 11¾ in.



No. 137.

16 in. by 24 in.

GOYEN (JAN JOSEFSZ VAN) (*continued*).

151. A River Scene.

In the centre of the composition the spire-crowned tower of a village church rises above the roofs of rustic houses lying on the bank of a river. On the left a ferry filled with peasants and a waggon is pushing off from the wooded shore. On the right boats and boatmen, with a sailing-barge in mid-distance. The immediate foreground is occupied by cattle.

Signed, V. Goyen, 1645.

Bequeathed by Mrs. Hodges in 1852.

1327. A Winter Scene.

A frozen river, on which are a large number of persons skating, and rustic sledges filled with peasants. On the right is a raised quay or rampart, surmounted by a building. Below, fishing-vessels and boats lie alongside of a jetty. On the left a party of men are playing a game resembling golf on the ice.

Signed, V. Goyen, 1642.

Purchased, 1891.



No. 151.

25½ in. by 37 in.



No. 1327.

45 in. by 58 in.

GOZZOLI (BENOZZO). 1420—1498. *Florentine School*.

283. The Virgin and Child enthroned.

Behind and above the throne are five angels with extended wings. On the right of the Virgin are St. John the Baptist, and St. Zenobius dressed in an embroidered cope; on the left St. Peter and St. Dominic; in front St. Jerome and St. Francis kneeling; all the saints have their names inscribed. Two small birds, goldfinches, are represented on the step of the throne. Composition of thirteen figures, small life-size.

Purchased, 1855.

591. The Rape of Helen.

A rocky landscape with an inlet of the sea; on the spectator's right is a small temple, in which is seen a gilt statue of one of the Greek deities. From this temple Helen, the beautiful wife of Menelaus, king of Lacedæmon, and the ladies of her court, are being carried off to a ship by the Trojan Paris and his companions.

Purchased, 1857.

GRANDI (ERCOLE DI GIULIO CESARE). —1531. *Ferrarese School*.

73. The Conversion of St. Paul.

Confused groups of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the background.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 283.

62½ in. by 67½ in.



No. 591.

19½ in. by 24 in.



No. 73.

23 in. by 27 in.

GRANDI (ERCOLE DI GIULIO CESARE) (*continued*).**1119. The Madonna and Child, with Saints.**

The Virgin enthroned. On her right knee stands the Infant Saviour, looking towards the spectator and raising His hand in benediction. The octagonal base of the throne is adorned with a device in grisaille on a gold mosaic ground of Adam and Eve by the Tree of Knowledge. Below this are subjects from Scripture, alternately in colour and grisaille. Behind, and rising above the throne, is a richly-decorated semicircular archway, on the face of which, on each side, is a composition in colour. To the left of the throne below, St. John the Baptist, with his reed cross, looks up piously to the Infant Christ, and seems to present the Book of the Prophets. On the opposite side stands firmly the youthful St. William, with his long hair uncovered, but otherwise clad in armour, resting his left hand on the hilt of his drawn sword. The pavement on which these two figures stand is composed of squares of marble, white and brown.

Purchased, 1882.



No. 1119.

97 in. by 53½ in.

GREUZE (JEAN BAPTISTE). 1725—1805. *French School.*

206. The Head of a Girl.

Bequeathed by Mr. Richard Simmons, 1846.

1019. Head of a Girl looking up.

A blue ribbon round her hair ; she is dressed in white.

Wynn Ellis bequest, 1876.

**1020. Girl with an Apple, which she holds in her Right Hand,
resting on a Cushion.**

Dress, white and blue ; hair, blonde.

Wynn Ellis bequest, 1876.

1154. A Young Girl carrying a Lamb.

An unfinished study. Life-size ; bust-length ; three-quarter face, turned to the left. Her chestnut-coloured hair is bound to the head by a fillet. She wears a white dress or under-garment, which is falling from her shoulders, and she bears the lamb in her arms.

Presented by Mme. Helmholtz, 1883.



No. 206.

14 $\frac{3}{4}$ in. by 17 $\frac{1}{4}$ in.



No. 1019.

18 in. by 15 in.



No. 1020.

16 in. by 12 $\frac{1}{2}$ in.



No. 1154.

21 in. by 17 in.

GUARDI (FRANCESCO). 1712—1793. *Venetian School.*

210. View of the Church, Campanile, and Piazza of San Marco, at Venice.

The building of the church was commenced in the tenth, and finished in the eleventh, century ; the campanile, which was commenced in the ninth, was not completed until the fourteenth century.

Bequeathed by Mr. Richard Simmons, 1846.

1054. View in Venice.

Bequeathed by the late Mr. John Henderson, 1879.

1454. A Gondola.

Sketch of a gondola on the lagoon at Venice, rowed by two rowers, and with a small party seated in the "felse." The shore (probably the Lido), with a tower and indication of other buildings, is seen in the middle distance, and the open sea beyond.

Purchased, 1895.

HACKAERT (JAN). 1629—1696 (?). *Dutch School.*

829. A Stag Hunt.

Flooded ground within the skirts of a forest, seen by an evening light ; a stag is being chased through by hounds followed by two gentlemen and a lady on horseback. On the right a man is running forward sounding his hunting-horn. The figures are attributed to Nicholas Berchem.

Peel collection, 1871.



No. 210.

28 in. by 47½ in.



No. 1054.

14½ in. by 21 in.



No. 1454.

11½ in. by 17½ in.



No. 829.

39 in. by 47½ in.

HALS (DIRK). —1656. *Dutch School*.

1074. A Merry Party of Cavaliers and Ladies at Table.

Four of the party are seated. One of the cavaliers stands, leaning over the back of a lady's chair, to the left. On the right is a waiter, or tavern keeper. At the back is an open door. On the architrave above it is the signature, *D. Hals*, and the date, 1626.

Purchased, 1879.

HALS (FRANS). 1580(?)—1666. *Dutch School*.

1021. Portrait of a Woman.

Small half-length, in black, with her hair combed back, a white cap, a large white ruff and wristbands, her hands crossed before her.

Purchased, 1876.

1251. Portrait of a Man.

Bust portrait, turned to the right, in a sitting posture, looking out at the spectator. A fresh-coloured man of about forty years of age, with short brown hair, moustaches and chin-tuft, in a black satin doublet and voluminous ruff. Light, warm grey background, on which is inscribed *HI ÆTAT. SVÆ. (?) ANº 1633*. One of the numerals giving the age is nearly obliterated; the other must have been cut away in remounting the picture.

Presented by Miss E. J. Wood, 1888.

HEDA (WILLEM KLAASZ). 1594—(?) *Dutch School*.

1469. Study of Still Life.

On a table partly covered with a white cloth are various flagons and a large glass beaker. A crab and a peeled lemon with metal and china plates make up the group. The whole is painted with careful finish.

Presented by Mr. Henry J. Pfungst, F.S.A., 1896.



No. 1074.

11 in. by 15 in.



No. 1021.

24½ in. by 18½ in.



No. 1251.

25 in. by 19½ in.



No. 1469.

20½ in. by 28½ in.

HELST (BARTHOLOMEUS VAN DER). 1611 (?)—1670. *Dutch School.*

140. Portrait of a Lady.

Dated 1647. Bequeathed by Lieut.-Col. Ollney, 1837.

1248. Portrait of a Young Lady.

Life-size, half-length, facing towards the left, and regarding the spectator. A young girl with dark grey eyes and light brown hair, richly dressed in a gown and stomacher of white and blue figured satin, guarded with gold embroidery, with lace collar and cuffs, and splendid pearl ornaments. The right hand holds a fan of ostrich-feathers tinged with blue. Dark background. In the upper left-hand corner is the inscription B. van der Helst, 1645.

Purchased, 1888.

HEMESSEN (CATHERINA VAN). 16th century. *Flemish School.*

1042. Portrait of a Man.

Of about five-and-thirty, with blonde hair and beard, attired in a black bonnet, and close doublet of the same colour slashed on the body, and adorned with golden studs and black galloon. The sleeves fall behind from the shoulder, showing the white satin sleeves of the under-dress. His right hand grasps the hilt of his sword, the left rests on the hip, and has on the forefinger a ring with armorial bearings in enamel. The shirt is embroidered with red, and the red cords of the ruff depend on the breast, and are fastened to a ring-like jewel.

Purchased, 1878.

HERP (GUILLIAM OF WILLEM VAN). 1614—1677. *Flemish School.*

203. Franciscan Friars at a Convent Gate distributing Food to the Poor.

Bequeathed by Mr. Richard Simmons in 1846.



No. 1140.

33½ in. by 26½ in.



No. 1248.

29 in. by 25½ in.



No. 1042.

14½ in. by 11½ in.



No. 203.

31¾ in. by 45¾ in.

HEYDEN (JAN VAN DER). 1637—1712. *Dutch School.*

866. A Street in Cologne.

On the right in the background is seen the unfinished tower of the cathedral, surmounted by the old crane. The figures are attributed to Adrian Van de Velde. Signed J. V. D. H.

Peel collection, 1871.

992. Architectural Scene.

Gothic and classic buildings, among which a triumphal arch is conspicuous, with figures; a lame mendicant is asking alms; an old tree to the right. Signed J. V. D. Heyde.

Wynn Ellis bequest, 1876.

993. Landscape.

A house among trees; a pool of water in the foreground; some cows and sheep on the further bank.

Wynn Ellis bequest, 1876.

994. A Street in a Town.

A church or other large Gothic building to the left, casting a shadow over the foreground; a few trees and various figures scattered over the scene. Signed V. Heyde.

Wynn Ellis bequest, 1876.



No. 866.

11 in. by 17 in.



No. 992.

20 in. by 25 in.



No. 993.

8½ in. by 11¼ in.



No. 994.

20½ in. by 16 in.

HOBBEEMA (MEINDERT). 1638(?)—1709. *Dutch School*.

685. Landscape : Showery Weather.

Rain and sunshine are both represented, and everything seems wet ; but the chief feature of the picture is a cluster of large trees in the centre, slightly moved by the wind ; on the one side is a shaded pool, with a man angling on the bank ; on the other is a road-side cottage, with a woman looking out at a doorway ; on the road in front of it are a few figures. Signed Mt. Hobbema . ft.

Purchased, 1862.

830. The Avenue, Middelharnis, Holland.

This is one of the several places supposed to have the credit of Hobbema's birth. In the centre of the picture a long avenue of straight-lopped trees leads up to the village, of which the church-tower is a conspicuous object. On each side of the road is a broad ditch ; beyond the ditch, on the spectator's left, are plantations, and on the other side are also plantations, farm buildings, and a nursery-ground, in which a man is pruning some grafted trees. A sportsman with his gun and dog is on the road, approaching from the village. Signed *M. Hobbema f.* 16—9 ; the third figure, read as an 8, is not legible.

Purchased, Peel collection, 1871.

This picture is generally recognised as Hobbema's masterpiece : it departs somewhat from his ordinary subjects in being a more open landscape than is usual with him, with a large expanse of sky.



No. 685.

23 $\frac{1}{2}$ in. by 33 $\frac{1}{2}$ in.



No. 830.

40 $\frac{1}{2}$ in. by 55 $\frac{1}{2}$ in.

HOBBEEMA (MEINDERT) (*continued*).**831. Ruins of Brederode Castle.**

The castle stands upon some high ground in the middle of the picture, and is surrounded by water. On the left on this side of the water is a cluster of trees, beneath which are two anglers and a sportsman with his gun and dog. In the foreground are some ducks. Signed *M. Hobbema ft. 1667*. The ducks are ascribed to Wyntrank, and the figures to Lingelbach.

Purchased, Peel collection, 1871.

832. A Village, with Watermills.

Several picturesque trees dispersed over the grounds; a small river in front, with three under-shot water-wheels erected over it; a few ducks in the foreground. Signed *M. Hobbema*.

Purchased, Peel collection, 1871.



No. 831.

32½ in. by 42 in.



No. 832.

35½ in. by 42 in.

HOBBEEMA (MEINDERT) (*continued*).**833. Forest Scene.**

The outskirts of a wood, a pool of water in the foreground, a few figures on a road in the middle distance.

Purchased, Peel collection, 1871.

995. Woody Landscape.

Cottages among the trees; a pond in the middle ground, three figures in the foreground.

Wynn Ellis bequest, 1876.

996. A Castle in a Rocky Landscape.

The castle is on the heights to the left; a few houses are dispersed among the trees; and some figures ascending the roadway to the castle. A small cascade in the foreground on the left. Signed M. HOBBEEMA 1667(?).

Wynn Ellis bequest, 1876.



No. 833.

12 in. by 15½ in.



No. 995.

39 in. by 52 in.



No. 996.

54½ in. by 68½ in.

HOLBEIN (HANS) THE YOUNGER 1497—1543. *German School.*

1314. "The Ambassadors."

Portraits of Jehan de Dinteville, Lord of Polisy, and Georges de Selve, Bishop of Lavaur. The scene is a chamber paved with inlaid marbles, and hung with green damask, which in the upper left-hand corner partly reveals a silver crucifix attached to the wall behind. In the centre of the composition is a wooden stand, having an upper and a lower shelf. To the left of this stands Jehan de Dinteville, a young man with dark brown eyes and beard, in a rich costume of the period of Henry VIII., wearing a heavy gold chain with the badge of the French order of Saint-Michel, and, on his right side, depending from his girdle, a dagger with wrought gold hilt and sheath: on the sheath the inscription—ÆT. SVÆ 29. in relief. In his black bonnet is a jewel formed of a silver skull set in gold. To the right Georges de Selve, dark-eyed, with a close beard, also leans upon the stand, or, more immediately, on a clasped book, the edges of which are inscribed—ÆTATIS SVÆ 25. He wears a four-cornered black cap, and a loose long-sleeved gown of mulberry and black brocade, lined with sable, and reaching to the ground. The upper shelf of the stand is covered with a Turkish rug, on which are several mathematical and astronomical instruments, and, close to the principal personage, a celestial globe. The lower shelf bears a case of flutes, a lute, an open music-book containing part of the score and words of the Lutheran hymn—"Komm, heiliger Geist"—a smaller book on arithmetic, kept partly open by a small square, a pair of compasses, and a terrestrial hand-globe, which is in a direct line below the other globe. Under the stand lies the lute-case. Conspicuous in the foreground is the "anamorphosis," or perspectively distorted image of a human skull, which, touching the floor on the left, stretches obliquely upwards towards the right. In the shadow cast on the floor by the chief personage is the inscription—IOHANNES HOLBEIN PINGEBAT, 1533.

A document stating that this picture represents Jehan de



No. 1314.

82 in. by 82½ in.

*En ce tableau est représenté au naturel Maître Jean de Dinteville, chancelier Secré de Polys, près de
Bazouge, Bailli de Tiers, qui fut Ambassadeur en Angleterre pour le Roy François premier en
l'année 1532 & 1533. Soit de puis Gouverneur de Moudon, Charles de France devenu Fils d'iceluy Roy.
Lequel Charles mourut à l'âge de 15 ans en l'année 1545. & le dit de Dinteville en l'an 1573. Sepulché
en l'église du dit Polys. En l'année 1573. Meistre George de Selus Evesque de
Lisieux, pendant que de si indelicates & si vertueuses. Apres luy Ambassadeur près de L'Empereur
Charles cinquiesme, le dit Evesque Fils de Meistre Jean de Selus premier prêtre au parlement de
Paris, iceluy Evesque deceda en l'an 1591. ayant des la susdite année 1573. ou 1574. passé en
Angleterre par permission du Roy pour visiter le susdit Seigneur de Dinteville son oncle, & de
rester la famille & en deux ans rencontray en Angleterre un excellent peintre hollandais
L'employeur pour luy iceluy tableau qui a esté singulièrement conservé au mesme lieu de
Polys, jusqu'en l'an 1641.*

Le Tableau de l'original est en l'aplan, & sous d'iceluy d'iceluy.

DOCUMENT PRESENTED BY MISS HERVEY.

HOLBEIN (HANS) THE YOUNGER (*continued*).

Dinteville and Georges de Selve was discovered and purchased by Miss Mary Hervey, and by her presented to the National Gallery. The Picture was purchased in 1891 from the Earl of Radnor, together with two full-length portraits, respectively by Velasquez and G. B. Moroni (Nos. 1315 and 1316), for the sum of £55,000, of which £25,000 was supplied by the State, and £30,000 by Messrs. Nathaniel Rothschild and Sons, Sir Edward Guinness, Bart. (now Lord Iveagh), and Mr. Charles Cotes.

HONDECOETER (MELCHIOR DE). 1636—1695. *Dutch School*.**202. Domestic Poultry.**

A beautiful brood of young chickens in the foreground. The cock was Hondecoeter's favourite bird, which he is said to have taught to stand to him in a fixed position as a model.

Bequeathed by Mr. Richard Simmons, 1846.

1013. Geese and Ducks.

A pool of water, a white red-beaked gander and a goose disturbing a duck and her ducklings, the duck in the air flying to their protection.

Wynn Ellis bequest, 1876.

1222. A Study of Foliage, Birds, Insects, etc.

On the right a tree-trunk, round the roots of which plantains, ivy, and fungi are growing. On a twig of the tree flutters a bullfinch; other birds are on the ground. A frog, a snail, and butterflies complete the group. Landscape background.

This picture was formerly ascribed to Marséus.

Presented by Mr. J. Whitworth Shaw, 1886.

HONTHORST (GERARD VAN). 1590—1656. *Dutch School*.**1444. Peasants warming Themselves.**

An old man and an old woman are warming their hands over a small fire on which an earthen pot is placed on a trivet. The



No. 202.

34 in. by 44 in.



No. 1013.

46½ in. by 61 in.



No. 1222.

26½ in. by 22 in.



No. 1444.

38 in. by 31¾ in.

HONTHORST (GERARD VAN) (*continued*).

old man holds a jug in his left hand. The figures are half-length of the size of life. On loan from the South Kensington Museum.

HOOGH OR **HOOGHE** (PIETER DE). 1630—1677 (?). *Dutch School*.

794. The Courtyard of a Dutch House,

In which the housewife, standing in the foreground with her back to the spectator, is speaking to her maid-servant, who is busy dishing a fish by the side of a picturesque pump; the yard is paved with brick; a gentleman is approaching through an enclosed garden in the background. Signed and dated P.D.H. 1665.

Purchased, 1869.

In this picture the artist has excelled himself in the rendering of daylight; thus treated, the most homely materials become a poem. We seem to breathe the soft atmosphere of a summer's day, and are content.

834. Interior of a Dutch House.

A paved chamber in which two gentlemen are seated at a table by a window, conversing with a lady standing before them, with her back to the spectator, and holding a glass of wine in her hand. A servant is bringing to the table a pan of burning charcoal for the gentlemen to light their pipes with. In the background is a marble chimney-piece, over which is a picture; and on the wall by its side a mounted map is hanging. Signed P.D.H.

Purchased, Peel collection, 1871.



29 in. by 24½ in.

No. 794.



29 in. by 25 in.

No. 834.

HOOCH OR **HOOGH** (PIETER DE) (*continued*).

835. Court of a Dutch House, Paved with Bricks.

On the left is a porch built of red brick and stone; over the entrance is a commemorative inscription, partly covered by vine-leaves, dated 1614. In the porch is standing a woman with her back to the spectator. On the right a servant and a child are descending some steps from an outhouse into the court. Signed P.D.H. A° 1658.

Purchased, Peel collection, 1871.

HUCHTENBURGH (JOHAN VAN). 1646—1733. *Dutch School*.

211. A Battle.

In the foreground a cavalry fight, with a town burning in the distance.

Bequeathed to the National Gallery by Mr. Richard Simmons, 1846.

HUYSMANS (CORNELIS). 1648—1727. *Flemish School*.

954. Landscape, Woody Country, Blue Hills in the Distance.

A château among the trees in the middle ground; a peasant driving a cow in the foreground; a small cascade to the right.

Wynn Ellis bequest, 1876.



No. 835.

29 in. by 23½ in.



No. 211.

16¾ in. by 23 in.



No. 954.

25½ in. by 33 in.

HUYSUM (JAN VAN). 1682—1749. *Dutch School.*

796. A Vase with Flowers.

On the pedestal are other flowers, fruit, and a bird's nest with five eggs in it, like those of the greenfinch. Signed *Jan Van Huijsum fecit 1736 en 1737.*

Purchased, 1869.

1001. Flowers in a Vase.

A snail is crawling along in front. Signed JAN VAN HUYSUM. Wynn Ellis bequest, 1876.

ITALIAN SCHOOL: XV. CENTURY.

1456. Virgin and Child, with Angels.

The Virgin, crowned, and in a blue dress lined with white fur, through the open sleeves of which are seen the full sleeves of an undertunic of cloth of gold, stands in the centre holding the infant Christ on her left arm. The Child is also fully dressed in gold tunic and over-dress lined with ermine, and He holds up His right hand in the attitude of blessing. Three angels in male costume of the fifteenth century stand on each side, and above are two six-winged cherubs drawn in outline only on the gold background. All have nimbi. Below is a portion of the original frame with three small quatrefoil medallions, in which are half-length figures of the Saviour, the Virgin Mary and St. John.

The picture appears to be of the School of Gentile da Fabriano.

Presented by Mr. John Postle Heseltine, 1895.

ITALIAN SCHOOL: XVI. CENTURY.

272. An Apostle.

A portion of a colossal figure seated over an arch.

Said to have been formerly in a church near Venice. Presented by the Cavaliere Vallati of Rome, 1855.



No. 796.

52½ in. by 36¼ in.



No. 1456.

33¾ in. by 21½ in.



No. 1001.

24 in. by 20 in.



No. 272.

59 in. by 45 in.

ITALIAN SCHOOL: XVI. CENTURY (*continued*).**932. Half-Length of a Bearded Man,**

With a red cap, his right hand raised holding his cloak, his left hand resting on his sword; from a chain around his neck hangs the cross of Malta.

Formerly ascribed to Sebastian del Piombo.

Wynn Ellis bequest, 1876.

1048. Portrait of a Cardinal.

Three-quarter length seated figure. Life-size.

A bust portrait of the same personage by Scipione Gaetano is in the Corsini Palace at Rome.

Purchased, 1879.

JANSSENS (CORNELLIS) VAN CEULEN. 1594—166 (?). *Dutch School.***1320. Portrait of Aglonius Voon.**

Life-size, seen to the waist; three-quarter face, slight moustache and chin-tuft; the hair of the head light brown, long, and bushy. He is clad in a black velvet gown and a large plain muslin collar.

Presented by Mrs. Zouch Troughton, 1891.

1321. Portrait of Cornelia Remoens.

Life-size, seen to the waist, across which the hands are laid; three-quarter face; brown hair, confined at the back of the head with a fillet of pearls, and falling by the side of each cheek in thick ringlets. She wears a black dress and ample white lace collar, fastened at the chest with a narrow ribbon, from which a jewelled pendant hangs. Pearl necklace and bracelets.

Presented by Mrs. Zouch Troughton, 1891.



No. 932.

38 in. by 30 in.



No. 1048.

37½ in. by 28 in.



No. 1320.

30½ in. by 24½ in.



No. 1321.

30½ in. by 24½ in.

JARDIN (KAREL DU). 1622—1678. *Dutch School*.

826. Figures and Animals reposing in the Shadow of some Trees in a Meadow.

An ox, an ass, a few sheep, and some goats have taken shelter from the evening sun under a tree; a little behind are a woman sleeping and a boy playing with a dog. A castle on a hill in the distance. Signed K. DU JARDIN *fe.* 1656.

Purchased, Peel collection, 1871.

827. Fording the Stream.

A rocky landscape; a woman and a boy, with an ass with panniers, are wading the stream; the ass is drinking; a dog also is lapping up the water from the bank. On the left a cow and a sheep are standing in the stream. Signed K. DU JARDIN, 1657.

Purchased, Peel collection, 1871.

828. Landscape with Cattle.

A woman spinning while tending two cows and some sheep; a house on a hill behind; mountains in the distance; sunset. Signed K. D. J.

Purchased, Peel collection, 1871.

985. Sheep and Goats.

Signed K. DU JARDIN, F. 1673.

Wynn Ellis bequest, 1876.



No. 826.

13½ in. by 15½ in.



No. 827.

14½ in. by 17 in.



No. 828.

8½ in. by 11 in.



No. 985.

7 in. by 8¼ in.

JUSTUS OF PADUA. 13 —1400. *Florentine School.*

701. The Coronation of the Virgin,

With the principal incidents of her life, on a small triptych. In the centre picture is our Saviour crowning her, with Saints Paul, John the Baptist, and Peter, Catherine, Barbara, and Margaret, standing at the foot of the throne; on the interior sides of the wings are: above, the Annunciation; below, the birth and crucifixion of our Lord. On the exterior sides of the wings are: above, the expulsion of Joachim from the Temple, and the angel appearing to him foretelling the birth of the Virgin; in the second line, the meeting of Joachim and Anna at the Beautiful Gate, and the birth of the Virgin; on the third line, the presentation of the Virgin in the Temple, and her marriage. Inscribed on the back *Justus pinxit in archa* and dated in the front on the plinth below MCCCLXVII—1367.

Presented in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

This little work, exquisite both in design and colour, though on a very small scale, has all the largeness of style which characterises the great Florentine fourteenth-century frescoes.

KEYSER (THOMAS DE). 1596(?)—1667. *Dutch School.*

212. A Merchant with his Clerk. (Portraits.)

The "merchant," dressed in riding costume, is seated at a table in a private apartment which bespeaks affluence in the owner; the background is a costly piece of tapestry. On the table are a plan, books, a guitar, and other objects.

The "clerk" is standing with his hat in his hand behind the chair of the seated figure, to whom he is respectfully handing a packet. Small, full length figures.

Signed, on the mantelpiece, with the painter's monogram composed of T. D. K., and dated 1627.

Bequeathed by Mr. Richard Simmons, 1846.



No. 701.

Centre, $17\frac{1}{2}$ in. by $8\frac{3}{4}$ in.; wings, $17\frac{1}{2}$ in. by $4\frac{1}{4}$ in. each.



No. 212.

$36\frac{1}{2}$ in. by $27\frac{1}{4}$ in.

KONINCK (PHILIPS DE). 1619—1688. *Dutch School*.

836. Landscape : A View in Holland.

A small town is seen in the middle ground, with wide-spreading waters and sandhills in the distance. In the foreground is a road with some cottages on the left, and a small stream on the right. On the road are a hawking party—a lady and gentleman on horseback, a man with a hoop of falcons, and several dogs—and a coach and six, approaching from the middle distance. In the stream to the right are a man angling and women washing clothes.

Purchased, Peel collection, 1871.

974. A Hilly, Woody Landscape.

With a view of the Scheldt, and Antwerp Cathedral in the distance. In the middle ground a château and windmills. On a sloping road bordered by picturesque trees some person of distinction is passing in a carriage and six, with outriders. Two sportsmen and a couple of greyhounds are in the foreground.

Wynn Ellis bequest, 1876.



No. 836.

52½ in. by 63 in.



No. 974.

39 in. by 59 in.

R *

LANCRET (NICOLAS). 1690—1743. *French School.*

101-4. The Four Ages of Man.

101. Infancy.

Groups of gaily-dressed children, at play, under a stately arcade or portico.

102. Youth.

An assemblage of young people of both sexes, who appear to be contemplating the adornment of the person; a group of seven figures in a garden pavilion.

103. Manhood.

A party of pleasure, some reclining upon the greensward; two archers are shooting at the popinjay. A composition of ten figures; the arrangement of the grouping indicates the age of courtship.

104. Age.

An old woman spinning, with another asleep in a chair by her side; of the male portion of the group, one old man is caressing a dog, another is making advances to a young girl. Composition of six figures.

Bequeathed by Lieut.-Colonel Ollney, 1837.



No. 101.

13 in. by 17½ in.



No. 102.

13 in. by 17½ in.



No. 103.

13 in. by 17½ in.



No. 104.

13 in. by 17½ in.

LANDINI (JACOPO), called **JACOPO DI CASENTINO**. 1310 (?)—1390 (?).
Florentine School.

580a. The Holy Trinity and the Annunciation.

Three terminal panels of the altar-piece No. 580.

580. St. John the Evangelist lifted up into Heaven; with various Saints; and other Scenes from the Life of the Evangelist.

In the centre is St. John lifted up by the Lord among the patriarchs and apostles of the Church; on the left are Saints Bernard, Scholastica, Benedict, and John the Baptist; on the right Saints Peter, Romualdo, Catherine, and Jerome. Immediately over the centre picture is Christ risen from the dead, the gates of Hell cast down on one side, and on the other the donor and his family presented to him by St. John the Evangelist and St. John the Baptist; over the left picture is the Archangel Michael, and over the right the Archangel Raphael with Tobias. In the three upper pictures are represented—in the middle the Trinity, the Virgin and the Angel of the Annunciation at the sides.

In the pilasters—on the left are St. Francis, St. Cosmas, and another saint above; on the right St. Margaret, St. Damianus, and St. Nicholas of Bari.

Purchased, 1857.

580b. Predella of No. 580.

In the three central panels are: St. John the Evangelist distributing alms and baptising catechumens; the vision in the island of Patmos, in which four angels are binding four beasts, and the woman pursued by the serpent is flying into the wilderness; St. John liberated from the cauldron of boiling oil, in which he was placed by the orders of the Emperor Domitian;—and at the extreme ends, St. Apollonia and St. Verdiana.



No. 580a. Centre, 17 in. by 10 $\frac{3}{4}$ in.; Sides, 16 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in. each.



No. 580. Centre, 48 in. by 25 in.; Side pictures, 45 in. by 24 in. each.



No. 580b. Centre, 12 in. by 22 $\frac{1}{2}$ in.; Sides, 12 in. by 21 $\frac{1}{2}$ in. each.

LANINI (BERNARDINO). 1508—1578. *Lombard School*.

700. The Holy Family.

With the Magdalen, Pope Gregory the Great, and St. Paul presenting an apple to the Infant Saviour. A rocky landscape in the distance, whole figures, life-size. Signed *Bernardinus Effigiabat*, 1543.

Purchased, 1863.

LELY (SIR PETER). 1618—1680. *German School*.

1016. A Full-length Portrait of a Girl,

Dressed in a bluish white simar, in which she is holding some red cherries. She is feeding with the cherries a parrot on a balustrade by her side; her feet are naked; a red curtain in the background, and a landscape.

Wynn Ellis bequest, 1876.

LE NAIN. 15 (?)—1648. *French School*.

1425. Portrait Group.

A peasant woman sits surrounded by rustic children. On a chair in front of her a boy in a red coat, drab-coloured breeches, and blue stockings holds a drinking-glass in one hand and is about to raise a stone jug with the other. Four little girls, humbly but picturesquely clad, complete the group. Dark grey background.

Presented by Mr. L. Lesser, 1894.

LE SUEUR (EUSTACHE). 1616—1655. *French School*.

1422. The Holy Family.

In the interior of a lofty stone building supported on columns, the Virgin, clad in a pale red robe and blue mantle, stands on the left hand of the picture with her foot on a stool or block of masonry, bearing in her arms the Infant Christ, who raises His hand, in the act of benediction, towards St. Elizabeth and the child St. John, who kneel on the right. Behind them St. Joseph, leaning on a staff or implement of carpentry, seems to watch the holy children.

Presented by Mr. Francis T. Palgrave, 1894.



No. 700.

79 in. by 51 in.



No. 1016.

49 in. by 40 in.



No. 1425.

10 in. by 12½ in.



No. 1422.

25½ in. by 19½ in.

LIBERALE DA VERONA. 1451—1535 (?). *Veronese School.*

1134. The Virgin and Child, attended by Angels.

The Virgin, in a crimson robe and a dark blue mantle, leans over the Infant Christ, whom she supports on her lap. Behind her two youthful angels press forward, one of them holding a flower.

Purchased, 1883.

LIBERALE DA VERONA, ASCRIBED TO.

1336. The Death of Dido.

In the centre of a piazza surrounded by an arcade, Dido, standing on an hexagonal platform or two stages, with circular steps at its base, prepares to stab herself with a dagger. On the lower stage of the platform is the funeral pyre already kindled. In the foreground stand friends or courtiers. Under the arcades on either side of the scene are numerous persons assembled to witness the immolation, while others look on from balconies above. On the extreme right and left of the picture, beyond the arcades, are portions of a landscape representing a lake or seashore on one side, and a woodland scene with horsemen tilting, on the other.

Purchased, 1891.

LICINIO (BERNARDINO). *First half of 16th century. Venetian School.*

1309. Portrait of a Young Man.

Over half-length; the head turned to the spectator's left; the right forearm resting on a parapet, the hand adorned with two finger-rings, and holding a pair of tan gloves; the left arm akimbo. Beardless face, dark-blue eyes, the brown hair parted in the middle and drawn behind the ears. The dress a black full-sleeved gown lined with grey squirrel fur over a black doublet; the low-bosomed shirt shows the neck, around which is a fine gold chain supporting a curved gold ornament, probably a charm. Warm grey background. On the parapet is inscribed in black majuscules—STEPHANVS . NAN . ABAVRO . XVII . MDXXVIII . LYCINIVS . P.

Purchased, 1890.



No. 1134. 23½ in. by 17½ in.



No. 1336.

16½ in. by 48 in.



No. 1309.

35 in. by 29½ in.

LIEVENS (JAN). 1607—1674. *Dutch School.*

1095. Portrait of Anna Maria van Schurman.

Life-size figure to waist, in a black velvet dress trimmed with brown fur ; throat bare. Seated at a table holding an open book in her hands. Three-quarter face ; dark background.

Presented by the Trustees of the British Museum, 1880.

LINGELBACH (JOHANN OF JAN). 1623—1674. *German School.*

837. The Hay Harvest.

Some men and a woman loading a cart with hay, before which are standing the two unyoked horses, and a third horse on which is a rider with a woman on a pillion behind him. On the right are some haymakers reposing near the stem of an old tree. On the left is a man angling in a small stream, on the other side of which is a hawking party approaching a small house on the roadside. Signed *J. Lingelbach*. 1661.

Purchased, Peel collection, 1871.

LIPPI (FRA FILIPPO). 1406 (?)—1469. *Florentine School.*

248. The Vision of St. Bernard.

The saint, dressed in white, is represented writing his homilies at a desk placed on a table formed of the solid rock. On the desk is some paper and a leather ink-bottle ; by his side are some books. The Virgin, surrounded by angels, appears before him.

Purchased, 1854.

This picture, painted in tempera, has been irreparably injured by the coarse varnish with which it was at some time covered.



No. 1095.

33 in. by 26 in.



No. 837.

27 in. by 34 in.



No. 248.

38 in. by 41½ in.

LIPPI (FRA FILIPPO) (*continued*).**589. The Virgin Mary seated, an Angel presenting the Infant Christ to Her.**

Under an arch is seen a distant view of a lake. Three figures, small life-size.

Purchased, 1857.

666. The Annunciation.

The Virgin Mary is seated in a richly-furnished chamber, and in a garden opposite to her, on the spectator's left, is the angel Gabriel announcing the birth of Christ.

In the centre of the picture a dove, proceeding in a ray of glories from a hand above, is approaching Mary. Small full length figures.

Presented by Sir Charles Lock Eastlake, P.R.A., 1861.

667. St. John the Baptist, with six other Saints.

On his right are Saints Francis, Lawrence, and Cosmas; on his left Saints Damianus, Anthony, and Peter Martyr; all seated on a marble bench in a garden. Small full length figures.

Companion picture to No. 666, described above. Purchased, 1861.



No. 589. 28 in. by 19½ in.



No. 666. 26 in. by 59½ in.



No. 667. 26 in. by 59½ in.

LIPPI (FILIPPINO). 1457—1504. *Florentine School.*

**293. The Virgin and Child; St. Jerome and St. Domenick
adoring the Infant Christ.**

The Virgin is seated in a landscape, with the Infant at her breast; the two saints are kneeling one on each side of the Virgin—St. Jerome on her right, St. Domenick on her left. Below, in a predella, are represented the dead Christ, supported by Joseph of Arimathea, with half figures of St. Francis and the Magdalen in separate compartments on each side. The arms of the Rucellai family are painted at the extreme ends.

Purchased, 1857.

592. The Adoration of the Magi; or, The Wise Men's Offering.

The Holy Family is in front of a ruined building on the spectator's right, and the Magi are prostrating themselves before the divine Infant; on the left is an immense retinue of followers, reaching to the extreme limits of the picture on that side. A rocky background. Small figures.

Purchased, 1857.



No. 293.

81 in. by 73 in.



No. 592.

20 in. by 55 in.

LIPPI (FILIPPINO) (*continued*).**598. St. Francis in Glory,**

With the *stigmata*, standing, holding in his arms and contemplating a small crucifix; above on each side five angels playing musical instruments. Inscribed below are the following words from a Latin hymn—HUNC SEQUANTUR, HUIC JUNGANTUR, QUI EX EGYPTO EXEUNT, IN QUO NOBIS CLARA LUCE VEXILLA REGIS PRODEUNT, and the date A.D. MCCCCXCII. Gold background.

Purchased, 1858.

927. An Angel adoring,

Looking down, with the hands joined in the attitude of prayer. There are traces of wings and an aureole; and below it apparently the head of the Infant Saviour.

Wynn Ellis bequest, 1876.

1033. The Adoration of the Magi.

The Virgin is represented sitting on a raised platform in the centre of a half-ruined temple, holding the Infant Christ on her left knee, while St. Joseph stands behind. The Magi crowd round in attitudes of respect and adoration. In the immediate foreground are their attendants with horses and other animals. To the right are mounted heralds blowing trumpets. Above this group in the distance is seen a mediæval castle. The end of the building behind the Holy Family is converted into a stable. About seventy figures are introduced in this picture.

Purchased, 1878.



No. 598. $19\frac{1}{2}$ in. by $12\frac{1}{2}$ in.



No. 927. 21 in. by $9\frac{1}{2}$ in.



No. 1033.

$51\frac{1}{2}$ in. diameter.

LIPPI (FILIPPINO) (*continued*).**1124. The Adoration of the Magi.**

In the centre of the picture, before a ruined building, the Virgin is seated, holding the Infant Saviour on her knees. Behind her to the right St. Joseph leans upon his staff. Before them, at wide intervals apart, and clad in robes of ample dimensions, kneel three of the Magi offering their gifts. In the distance a mountainous landscape, in which numerous figures are introduced, representing the retinue of the kings, and anchorites at their devotions.

Purchased, 1882.

This and the preceding pictures Nos. 592 and 1033 are by some critics attributed to Botticelli.

1412. The Virgin and Child, with the Infant St. John.

The Virgin, whose figure is seen at three-quarter length, clad in robes of the traditional colours, with a white head-veil, stands behind a marble parapet or balcony bearing in her arms the Infant Christ, who is playing with a pomegranate. By her side is the youthful St. John in an attitude of adoration. On the balcony near him lies an open missal or service-book. Farther to the right, also on the balcony, is a shallow vase filled with flowers. Landscape background, with a distant view of buildings.

Purchased, Eastlake collection, 1894.



No. 1124.

22 in. by 33 in.



No. 1412.

23½ in. by 17 in.

LIPPO DI DALMASIO. 13 —14 . *Bolognese School.*

752. Madonna and Child.

In a circular glory, angels hovering above; a flowery meadow below. Signed—Lippus Dalmasii pinxit.

Purchased, 1865.

LODOVICO DA PARMA. 16th century. *Lombard School (Parma).*

**692. Head of a White Monk, with Nimbus and Crozier,
inscribed S.V.G.O.**

St. Hugh was Bishop of Grenoble in the twelfth century.

Bequeathed by Lieut.-General Sir W. Moore, 1862.

LOMBARD (LAMBERT). 1505—1566. *Flemish School.*

266. The Deposition from the Cross.

St. John and the Virgin are supporting the dead body of Christ; above is the Holy Spirit in the form of the dove. Three figures, half-length, life-size.

Purchased, 1854.

LOMBARD SCHOOL: XVI. CENTURY.

219. Dead Christ, supported by Angels.

Three figures, small half-length.

Presented by Sir W. C. Trevelyan, Bart., 1849.



No. 752.

43 in. by 34 in.



No. 692.

16 in. by 12½ in.



No. 266.

42 in. by 27 in.



No. 219.

23½ in. by 18½ in.

LONGHI (PIETRO). 1702—1762. *Venetian School*.

1100. A Domestic Group.

Uncertain subject; possibly a scene in a comedy. But the engraved portrait seen hanging on the wall, inscribed underneath "Gerardo Sagredo di Morei" (with some indistinct word below), might indicate that the subject relates to some story connected with the patrician family of Sagredo, for whom Longhi had painted.

Purchased, 1881.

1101. The Exhibition of a Rhinoceros in an Arena.

The spectators wear the costume of the last century, and are chiefly masked. The keeper, who is pointing to the animal, holds its (detached) horn and whip in his hand.

This is a replica of a picture in the Museo Civico at Venice, dated 1751.

Purchased, 1881.

1102. Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice.

The procuratorship of St. Mark's was an office of exalted dignity at Venice, and entitled the occupant to a seat in the Council of Ten. The broad golden stole on the shoulder in the present portrait probably shows that Andrea Tron was also a knight of the order of the *Stola d'Oro*, since the stole with which a procurator was invested by the Doge was of crimson velvet.

Purchased, with its original frame, surmounted by the armorial bearings of the Tron family, 1881.



No. 1100.

24 in. by 19½ in.



No. 1102.

98¼ in. by 65½ in.



No. 1101.

23 in. by 18 in.

LONGHI (PIETRO) (*continued*).

1334. "The Fortune-teller."

In the centre of the picture a young lady, wearing a hooped white dress, black silk mantle, and three-cornered hat of the eighteenth century, extends her left hand towards a female fortune-teller, who examines it attentively, while a cloaked cavalier, standing near in a white domino, watches the result. Behind the group are two other ladies. On the left of the foreground a market girl offers fruit, etc., for sale. In the background, on the right, an advocate converses with a masked lady. Signed *Petrus Longhi*.

Purchased, 1891.

LOOTEN (JAN). 1618 (?)—1681. *Dutch School*.

901. Landscape.

River scene with wooded banks. On the spectator's left two large oaks; among some trees on the other side of the water some figures are seen. Evening.

Bequeathed by the widow of Mr. Jewer Henry Jewer, 1873.

LORENZETTI (AMBROGIO). *First half of 14th century. Siennese School.*

1147. Heads of Four Nuns.

Fragment of a composition in fresco formerly on a wall of the Capitolo of the Convent Church of St. Francis at Siena. Date about 1331.

Purchased, 1878.



No. 1334.

23 $\frac{3}{4}$ in. by 19 in.



No. 1147.

22 in. square.



No. 901.

43 in. by 50 in.

LORENZETTI (PIETRO). *First half of 14th century. Sienese School.*

1113. A Legendary Subject.

In a vaulted room (or aisle of a church?), spanned by segmental arches carried on slender columns, and enriched in the spandrils with mosaic inlay, a bishop, wearing his mitre and episcopal vestments, stands, attended by two ecclesiastics, near the steps of a raised dais, on which a person of authority, clad in a red mantle, is seated, with his back to the spectator and turning towards the bishop. On the right is an officer of State bearing a sceptre or mace. On the left are three other figures, one of whom bears a draped statuette in his arms, while another holds an altar candle.

Presented by Mr. C. Fairfax Murray, 1882.

LORENZO DA SAN SEVERINO. *Second half of 15th century. Umbrian School.*

249. The Mystic Marriage of St. Catherine.

The Virgin and Child enthroned, surrounded by four saints, with a choir of angels above. On the right of the Virgin is St. Dominick, on the left St. Augustine; before the throne are kneeling on the left St. Demetrius of Spoleto, and on the right St. Catherine of Siena, on whose finger the Infant Christ is in the act of placing the ring. St. Catherine wears her monastic dress, and in the gold nimbus or glory around her head is written, SANTA KTRINA DE SENA, allowing of no question as to her identity; in the nimbus of Christ are the words, SUM LUX; in that of the Virgin, AVE GRATIA PLENA DO. On the step of the throne are a cucumber and an apple; and in a cartouche on the front of the step is the signature. Gold ground, figures small life-size. Signed LAURENTIUS II. SEVERINAS PŔSIT.

Purchased, 1854.

LOTTO (LORENZO). 1480 (?)—1555. *Venetian School.*

699. Portraits of Agostino and Niccolo della Torre.

With various books and papers around them, two of the papers bearing the names of the subjects of the picture. Agostino, who



No. 1113.

12 in. by 10 $\frac{3}{4}$ in.



No. 699.

33 $\frac{1}{2}$ in. by 27 in.



No. 249.

57 in. square.

LOTTO (LORENZO) (*continued*).

holds "Galen" in his hand, was professor of medicine in the University of Padua. Figures half-length, life-size.

Signed—L. LOTVS. P. 1515.

Purchased 1862.

1047. A Family Group.

Supposed to represent the painter, his wife, and two children, dressed in Venetian costume of the sixteenth century, seated at a table covered with a richly-worked *tovaglia*. Behind them is an open window, looking out upon an expanse of water, with distant hills beyond.

Signed L. Lotto.

Bequeathed by Miss Sarah Solly, 1879.

1105. Portrait of the Prothonotary Apostolic Juliano.

A life-size figure, seen to the waist, with three-quarter face turned to the right. The features are those of a man past middle life, with smooth grey hair. He wears a black velvet gown trimmed with ermine, and open at the throat. He stands at a desk or table covered with a *tappeto* of rich pattern, and holds before him an open volume, close to which is a brass timepiece. Dark-green curtain background, with an open window on left hand, through which a landscape is seen.

On the table lie two folded letters or documents.

Purchased, 1881.

LUCIANI (SEBASTIANO), called **SEBASTIAN DEL PIOMBO**. 1485 (?)—
1547. *Venetian School*.

1. The Resurrection of Lazarus.

Christ is in the middle of the picture uttering the words, "Loose him, and let him go"; Lazarus, on the point of being freed from his grave-clothes, occupies the right of the composition; on all sides is a dense throng of curious spectators, with astonishment and conviction depicted on their countenances. In the middle distance to the left is seen a group of Pharisees in eager discussion; beyond them to the right is a bridge conducting to a city, in the extreme distance. Composition of many figures, of the natural size. On a slab of stone beneath the feet of Christ is written—SEBASTIANUS VENETUS FACIEBAT.

Purchased, Angerstein collection, 1824.

This is undoubtedly SEBASTIAN'S masterpiece. The group of Lazarus with the surrounding figures was designed by Michelangelo, and possibly the whole scheme of the picture. The colouring and the painting are in the splendid tradition of his master, Giorgione; but the whole work is somewhat darkened by time, and by a heavy varnish which it was only possible partly to remove—as far as could safely be done without risk to the surface of the picture. The picture is No. 1 in the National Collection, which is rich in possessing four of Sebastian's works; the Holy Family, No. 1450, being another of his masterpieces.



No. 1.

150 in. by 113 in.

LUCIANI (SEBASTIANO), called **SEBASTIAN DEL PIOMBO** (*continued*).

20. Portraits of Sebastian del Piombo and the Cardinal Ippolito de' Medici.

The Cardinal is seated at a table with pen and papers before him; the painter is standing opposite to him with his seal of office in his hand. Half-length figures, of the natural size.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

24. Portrait of a Lady as St. Agatha.

Formerly supposed to be Giulia Gonzaga, a lady of the ruling family of Mantua, distinguished for her beauty and accomplishments. The nimbus, or glory, around the head indicates the saint, and the pincers at the side, St. Agatha. Half-length, rather above the natural size.

Signed—F. SEBASTIANUS . VEN . FACIEBAT . ROMÆ.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

1450. The Holy Family.

The Madonna, in a reddish dress with a white veil over her head and shoulders and a dark blue mantle lined with red over her knees, embraces with her left hand the Infant Christ, Who with one knee on hers advances the other foot as if to leap to the ground. Her right arm is thrown round the kneeling figure of the donor of the picture. He wears a dark dress, and has a dark beard and long dark hair. He crosses his hands in adoration on his breast, and looks up to the Infant Saviour with an expression of intense devotion. Behind to the left is St. John the Baptist with the cross leaning against his shoulder, and on the right is St. Joseph asleep. The background is dark.

Purchased, 1895.

This superb composition shows the influence of Michelangelo in every line. It was Mr. Thomas Baring's favourite picture in his collection.



No. 20.

54 in. by 44 in.



No. 24.

36 in. by 30 in.



No. 1450.

38 in. by 42 in.

LUCIDEL (NICOLAS). 1527(?)—1590(?). *German School*.

184. Portrait of a Young German Lady.

A life-size, standing figure, seen at half-length, and turned very slightly to the left; the hands folded in front. The dress is of crimson watered silk, guarded with velvet of the same colour; its narrow sleeves furred at the wrist. The piece of rich embroidery on the bosom is probably a separate article of dress. Dark (perhaps originally grey or green) background.

Purchased, 1858.

This picture is much obscured by a coarse brown varnish. A beautiful example by this master, in the collection of the Earl Spencer, is remarkable for the purity of its colour, and doubtless the portrait here reproduced had originally the same qualities.

LUINI (BERNARDINO). 1475(?)—15 . *Lombard School (Milan)*.

18. Christ disputing with the Doctors, or Christ arguing with the Pharisees.

Composition of five figures, half-length, somewhat less than the natural size.

Formerly ascribed to Leonardo da Vinci. Of this famous work there are several old copies.

Bequeathed by the Rev. W. Holwell-Carr, 1831.



No. 184.

29 in. by 25½ in.



No. 18.

28½ in. by 34 in.

LUNDENS (GERRIT). 16 (?)—16 (?). *Dutch School.*

289. The March-out of a Company of the Amsterdam Musketeers. (Copy of Rembrandt's so-called "Night Watch.")

This picture represents the officers of one of the companies of the Burgher Guard issuing from their Doelen, or hall of assembly, under the command of their captain, Frans Banning Cocq, Lord of Purmerland and Ilpendam, who is seen advancing in the centre, and giving orders to his lieutenant, Heer Van Vlaerdingen, to direct the march. All the figures are portraits. The scene is illuminated by a gleam of bright sunlight.

Bequeathed by the Rev. Thomas Halford, 1857.

The interest of this picture, not in itself remarkable even as a copy, lies in its representing the pristine condition of its great original by Rembrandt, in the Rijks-museum at Amsterdam, before it was mutilated on all four sides and shorn of some of its figures.

MACRINO D'ALBA. 14 —15 . *Milanese School.*

1200. A Group of Two Saints.

On the right St. Peter Martyr, clad in the robes of his order, bears in his hands a palm-branch and service-book fastened with a gilt clasp. On his head is a cleaver, the emblem of his martyrdom. On the left is a bishop wearing a jewelled mitre and a cope with richly-embroidered orphreys, fastened at the breast by a gilt and jewelled morse. He holds a crozier in his left hand, and raises his right in benediction.

1201. A Group of Two Saints.

On the left St. Thomas Aquinas(?), clad in a monk's robes, holds a crucifix in his right hand, while his left rests on an open volume, the pages of which are inscribed with the text PRECEPTA PATRIS MEI SERVAVI. Close beside him is St. John the Baptist, half draped, and bearing in his left hand a scroll with the sacred text ECCE · AG[NVS] · DEI · QVI · TOLLIT [PECCATA · MVNDI].

Both these pictures purchased, 1885.



No. 289.

26 in. by 32 $\frac{7}{8}$ in.



No. 1200.

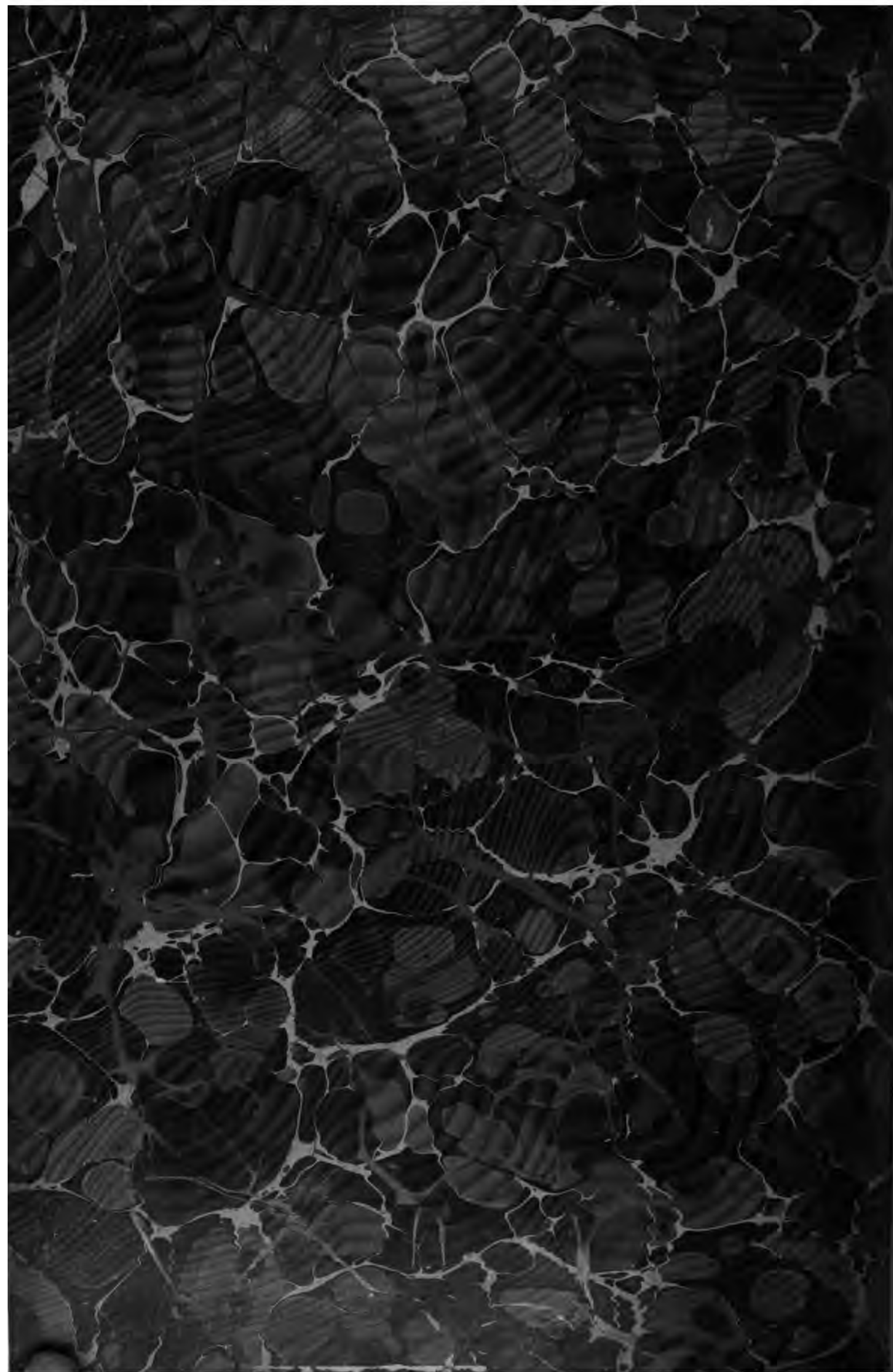
29 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in.



No. 1201.

29 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in.

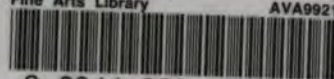
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